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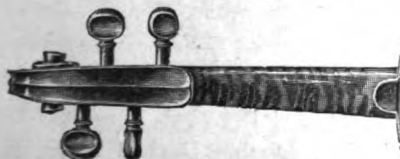
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## Violinists at Home.

THE Christmas Holidays are come and gone. A new year is begun. The bubble, bubble, toil and trouble of life is upon us once more after a respite that was all too brief. Only Music—that is Concerts—is quiet, at this moment of writing. Nevertheless, before I arrive at the end of the space allotted to my notes I expect even music will be in full swing once more, and the usual terrible rush of mediocrity be upon us.

In using the word "mediocrity" I have no wish to hurt the feelings of even the meanest of my kindly readers. But the world is composed so largely of mediocrities that they shine with a special refulgence who rise above the level of mediocrity. If I had the time I would keep a tabular list of the concerts given in London from January 1st in one year to the same date in the following year, and on it I would mark most carefully the names of the new-comers (be they singers, pianists, violinists or any other kind of soloist,) and the number of their appearances. In the course of a twelve-month new-comers venture in their hundreds on to our concert-platforms. Has any reader an elementary idea of how many—or rather how few—of these hundreds are ever heard of again in London after the initial enterprise? I am firmly convinced that nothing like five per cent. of them ever comes to any good, that is, rises to any position other than a very mediocre one. The majority marry, die, retire, or at any rate disappear, and presumably the survivors eke out a wretched existence on a crossing-sweeper's pittance, buried deep in a miserable country-town, where it is impossible to hear any music, where everything and every one stagnates, whither Evolution itself never reaches.

What is the good of it all? We don't become a musical nation by the process of concert-giving. Few, very, very few, people pay for tickets of London concerts, and I doubt sincerely if anything approaching five per cent. of the concert-givers in London pay the expenses of their concerts. The fact is, too many mediocrities spoil the game. For when a concert-giver arises who, without being an epoch-making performer, is yet better than a mediocrity, such of the "musical" mob as goes crazy over anything, goes crazy over him or her, because, simply and solely, he or she is rather better than the average. If the performer happen to be a genius, then that genius is often not nearly so well-off and prosperous as the performer on a rung or two below him or her. A genius

flutters the dove-cots, divides the critics into factions and sets a house against itself.

If these mediocrities and quasi-geniuses would but learn the wisdom of not throwing good money after bad, if they would understand that if a concert costs fifty golden sovereigns, more or less, to give, it were far better to tie up in the corner of a handkerchief these fifty pieces, and, metaphorically, sit upon them, than invest them in the sure and certain loss of a concert. There is no room nowadays for the mediocrity in any walk in life. That is one of the reasons why nearly all concert-givers (except singers) to-day possess an abundance of technique that would have raised them to the dignity of historical personages had they lived fifty years ago. I wish many scores of those performers whom I am destined to hear and write about during the next twelve months would learn this lesson and act on the experience gained from it; and this I say not only for my own selfish sake, but also for the sake of them themselves.

I have received the prospectus of Dr. Joachim's "Violin School," a book I referred to last month in my notes. Volume One is devoted to elementary study, including the major and minor scales and a history of the violin and its masters. In Volume Two the various positions are studied, and there is in it also a chapter on Acoustics, another on part-playing, on the function of the thumb of the left hand in changing positions, and a systematic and graded arrangement of works for study by various authors. Volume Three, the sub-title of which is "Meisterschule," contains a number of classical masterpieces for violin edited, fingered and phrased, etc., by Dr. Joachim himself. Among the works to be found here are Handel's sonata in A, Bach's A minor and D minor Concertos (two violins), Tartini's "Devil's Trill," and concertos by Viotti, Kreutzer, Rode, Mozart, Beethoven, Spohr (Gesangscene) Mendelssohn and Brahms. The Cadenzas are those which Dr. Joachim himself has composed and played. The first is due early in March next, and is to cost seven and a half marks—about seven shillings and sixpence.

I think all good readers of THE STRAD should wish SENOR FERDINAND ARBOS all the best of good fortune in his new enterprise as conductor of the Sunday concerts arranged to take place at Bechstein Hall. SENOR ARBOS, once a pupil of Dr. Joachim, is now a professor at the Royal College of Music in Kensington and has recently been appointed conductor of the Madrid Philharmonic Society. He was once a student at the

Brussels Conservatoire and was subsequently a professor at the Conservatorium in Hamburg, so that his life has been varied and fruitful.

FRANZ VON VECSEY is now touring in the United States at a rate of remuneration said to be higher even than that paid to Kubelik. Von Vecsey returns to England in June, and is to appear at a London Philharmonic Society's Concert in the Queen's Hall on the 22nd of that month.

I am requested by the honorary secretary of the excellent Orchestral and Choral Society of the Stock Exchange to deny the references that have appeared in this column and in many newspapers to the first performance by the Society of a new violin concerto by Miss ETHEL BARNES. "I beg to inform you," writes my correspondent, "that no arrangement whatever has been made for the performance of this work at any of our concerts." How do these things get into the papers? My impression is that the information was supplied to me by an agent; but I may be wrong.

So we are to have quite soon—that is, on February 25th—the first performance in England of Richard Strauss's much discussed last symphonic poem, the *Sinfonia Domestica*. From the various accounts I have read of this work I confess I am not frantically keen to hear it, except from motives of rather morbid curiosity. I don't care much for the translation into music of the act of blacking boots, sugaring one's tea and so on. (Not, by the way, that these things actually are portrayed by Strauss, but I understand that other hardly less commonplace domestic arrangements are, and commonplace things don't want translating anywhere other than to another world).

Miss MAUD MACCARTHY's pluck and enterprise in giving two orchestral concerts in the Queen's Hall deserves every encouragement. A symphony will be included in each programme in addition to a violin concerto. Herr Fritz Steinbach is the conductor, the Queen's Hall orchestra will be employed and the concertos are the Brahms and Tchaikovsky, both, oddly enough, in the key of D.

Just before Christmas the VICTORIA ACADEMY of Music at Hove, near Brighton, gave a pupils' concert with huge success, under the capable direction of Herr MENGES. How excellent the orchestra is, is testified to by the fact of their attacking Beethoven's Pastoral symphony, Gade's delicious Noveletten and Wagner's Kaisermarsch. Two pupils, the Misses Vera French and Connie Izard distinguished themselves as violin-

soloists, the former in Wieniawski's D minor concerto and the latter in Léonard's *Souvenir de Haydn*. There were others, too, who included Herr Menges's little daughter. She played a ballade and a polonaise by Vieuxtemps, her performance says *Brighton and Hove Society* "being marked, in the first by much sentiment and breadth of tone, and in the second by skilful bowing and purity of intonation."

It seems odd to hear of the father being fined forty shillings and costs for allowing his child of six years old to appear at a public concert as violinist. Mr. Frederick Karsten, of Clerkenwell, suffered that penalty the other day, his child having appeared at a concert in the Holborn Town Hall, when she played two violin solos. Surely we have frequently heard in London concert-rooms children under the statutable age of ten. Was not Florizel von Reuter under that age when he first appeared here?

I regret to announce the death, which occurred in December, of Karl Johannessen, a distinguished Norwegian violinist. At one time he was the leader of a string quartet which bore his name.

I am glad to see that Herr SANDBY, the famous Danish violoncellist, has come back again to England, and is to appear (or will have appeared before these notes are in print) at a Broadwood concert with Mr. Percy Grainger, the fine Australian pianist, who, with Herr Sandby recently toured in Scandinavia. The two exceptionally fine young artists have announced another joint concert in February.

I see that Frau IRMA SETHE has been playing again, at Leipzig. When this delightful player visited England some years ago her success was considerable, and I have never been able to understand why her visits have not been repeated.

A few days ago *The Times* announced the enormous success made recently in Prague by Miss VIVIEN CHARTRES, a young (nine-year-old) English girl, a pupil of Professor Sevcik. M. Chvala, the eminent Bohemian critic wrote of her: "After careful consideration of this wonderful event, it is clear that we have to reckon here with a talent for the violin which, in contempt for all human preconceptions, is at least ten years in advance of even pronounced talents of violin playing." It is announced, I am glad to say, that though Miss Chartres will make one or two public appearances in London, she will not be exploited as a prodigy. Her chief solo on the occasion above referred to was Max Bruch's first concerto. GAMBA.

### MUSIC IN HAMBURG.

SINCE writing my last notes both Franz von Vecsey and Mischa Elman have appeared again before a Hamburg audience, and they both reaped applause without limit. It is difficult to say which has more admirers—Vecsey or Elman, perhaps the former, but that is due more to the management of his concerts than to his playing, though one can hardly doubt for a moment that he is a "miraculous boy." He has gone to America now, I hear, and I hope that this tour will not be injurious to his future career. There is no doubt he is overworked, as could be seen by those who understand the instrument and do not belong to the masses who simply come to hear Vecsey because it is the fashion and to whom violin-playing is like a conjuring trick the solution of which is beyond their understanding. On December 19th his second Hamburg concert took place and, as usual, before a densely packed room. He played Vieuxtemps's Concerto in E, Hubay's *Carmen Fantasia* and an Air and Prelude by Bach, of which the last movement of the concerto deserves special mentioning. Vecsey is more at home in real virtuoso pieces, where he can display his technique, whilst the musical part, the conception of the composer's ideas, is not so much in his line, perhaps he is still too young, and this will come in a few years. But the next chief requisite is that his parents should take him away from the public platform, which I think they might well afford to do after the sums of money he has earned already. The management felt obliged to arrange for another concert, and so he was advertised for a *matinée* on Boxing Day, the programme being a very large one. Beethoven's Violin Concerto, Tartini's "Trille del Diable" Sonata, Vieuxtemps's Ballade and Polonaise and two encores, "Traumerei" (Schumann); and, as if he had not played enough, Bazzini's "La Ronde des Lutins." Such concerts, consisting of all large pieces with accompaniment for piano only, are very monotonous, and from a musical point of view not to be recommended. The rendering of the Beethoven Concerto was a mistake. Such a piece is beyond the power of Vecsey, and apart from the mere technical work, there was not much art in it. But one must remember that this concerto is more like a symphony and the orchestral accompaniment is a great factor in showing the beauties of this concerto. But it seems that Vecsey simply wants to show his marvellous technique, and so he takes nearly all the *tempi* too fast. Still the production was astonishing for a boy of his age, especially when listening to his playing of Joachim's cadenza. The Tartini Sonata was played in a similar style to the concerto, but the Ballade and Polonaise was a very fine piece of violin playing, whilst the Bazzini piece (which was played great deal too fast), was often "smudgy" in places, but perhaps he was tired out, and the blame is not his. Let us hope in his own interest that we shall not hear him again for a long time, or we might lose him altogether. Candidly speaking, I have had enough of him.

Coming now to Elman, I must repeat my former opinion, that I place Elman above Vecsey any day, and the admirers of Elman belong to musicians and the regular concert-goers. Elman's technique is beyond reproach, especially after hearing the Tchaikovsky concerto, but what makes one desire to hear him over and over again is the beautiful sentiment and charm that surrounds us like an atmosphere, which we should not like to have swept away by stormy winds.

On Monday, the 9th of January, Elman was booked for the fourth concert of the Philharmonic Society (529th concert). This was a concert of series A of the

subscription concerts, and he played before in a series B concert, this being the best testimonial for Elman that he was to play at two successive concerts of one of the largest concert institutes existing, which I do not remember has happened before. Elman played the G minor concerto of Bruch and Saint-Saens's Rondo Capriccioso, and I am glad to say there were no encores in spite of the tremendous applause. The public rehearsal took place before a "sold-out" house, and about half an hour before the beginning the proverbial apple could not have dropped on the floor. The concert was crowded as well. Bruch's Concerto, which has been played too often, is a piece which requires not only the best technique, but intellectual and physical power also, and many a listener might have looked forward to this concert with a certain doubt. But these doubts were soon gone, when Elman started to play. He played the concerto in a way which brought out new beauties, and the spontaneous applause after the slow movement was a proof of the way he captured his hearers. The rendering of the Rondo Capriccioso, which I have heard him play before, was daintiness itself. It is unnecessary to say much more about Elman. He is a marvel and one can hardly believe that it is possible for him to learn anything more, if it was not the consciousness that we all learn to our life's end.

Besides Elman the chief draw of the concert was the repetition of Richard Strauss's *Symphonia Domestica*. Much has been written about Strauss, there are his admirers and those who condemn him, as for myself I can only say that of all Strauss pieces so far the *Domestica* pleases me best. Of course there are parts where one cannot hear the music on account of the big noise, but some beautiful parts are really delightful. There is one thing, however, to be said: I do not see why such and such a melody should personate the mother, the child, or what not. The only thing not to be mistaken were the seven strokes of the clock. The other might as well have been called "The Fall of Port Arthur." Anyhow the work is very interesting on account of the counterpoint. It requires no small skill on the part of the players and conductor, and in this respect Max Fiedler and his orchestra must be congratulated. Fiedler seems to be the great apostle of Strauss's gospel. He has conducted the *Domestica* also at St. Petersburg.

The concert opened with Beethoven's Overture, "Die Weihe des Hauses," and closed with Weber's *Freischütz* Overture, both played to perfection. The latter is one of the most popular pieces, and if Weber had written nothing else, his name would be immortalised by this piece alone.

Talking about wonder-children, they seem to be manufactured now by wholesale. A newspaper tells us of two more boys called Tschernjowski of Petersburg. The elder one is twelve years old, and is called Leo. He plays the violin and such pieces as Paganini's Concerto in D are not too difficult for him, whilst the younger one, eight years old, called Mischa, plays the violoncello, and attempts already Romberg's Concerto. I think we shall hear them here soon and shall let you know more about them.

Yet another "wunderkind" is talked about, but this time the news comes from Prague. A little girl of eight, Vivien Chartres, played at a concert in that city Bruch's G minor Concerto. She presented to her hearers everything (and more) that could be expected of a child, and undoubtedly was a great sensation.

On Friday, the 13th, Arthur Nikisch, with the Berlin Philharmonic Orchestra, gave his Sixth Subscription Concert. The programme included Weber's "Oberon" Overture, and Schumann's "Manfred"



Overture, also Thema and Variations from Suite, Op.-55, by Tchaikovsky. The first two pieces are amongst the best numbers of Nikisch's art and Tchaikovsky's work enabled the conductor and orchestra to captivate their hearers to no small degree. The chief item of the evening was the Symphony in G major, No. 4, Op. 88, by Dvorak. This work has been given here already once or twice, and Nikisch's splendid rendering was received by the audience with due admiration. Dvorak's music in the four parts of the Symphony is real Slav music. The changes between the light parts and the mournful scenes represent the nature of the Tschetch race, and the Adagio with the G minor part is very beautiful.

A very interesting concert was given by the Hamburg Philharmonic Society on Monday the 16th. It was in number the eighth of the season (No. 4 of Series B, the 530th of the Society) and opened with Schubert's Symphony in C major, composed in 1828, in the last year of the composer's life, and which he did not live to hear performed. The work, which consists of four parts: 1, Andante, Allegro ma non troppo, C major. 2, Andante con moto, A minor. 3, Scherzo. 4, Finale, Allegro vivace, is rich in melodies, and beautiful in the effect of its tone-colouring, and could well be placed alongside Beethoven's nine symphonies. The performance under Max Fielder's bâton went extremely well, especially the second and third movements. Of course this is no cause for surprise, as conductor and musicians alike know these old standard works by heart. Even better than this was the performance of Richard Strauss's "Till Eulenspiegel," Op. 28, which had been given here before. I do not know whether this work has been produced in England, but it is one of Strauss's best compositions, and even if it might be considered a musical joke, still it is interesting how he employs the music to bring before his hearers an idea of the jester "Eulenspiegel," who is so well known in German folk-lore. The execution of the work, like others of Strauss, requires a good orchestra, but as it is not of such endless duration as the "Domestica," or "Heldenleben," it might well take a place in the concert programmes a little oftener.

The evening also brought a novelty by Carl Gleitz (who, as far as I know, is teacher of harmony, etc., at the Hamburg Conservatoire), entitled "Will o' the wisp," Fantasia for orchestra and piano, Op. 9, conducted by the composer. This work is of more than necessary length, and already many cuts have been made; it is not without indications of a certain talent, but rather tedious and not very interesting either to player or audience. The difficult piano part was very well played by a young lady, a pupil of the Conservatoire, Miss Hauthal, and the applause belonged more to her than to the composer. S. O.

## MUSIC IN BRUSSELS.

THERE has been an abundance of excellent concerts in Bruxelles during the past few months, and I venture to think that a few words concerning them will not be without interest to readers of THE STRAD. The second subscription concert of the series organised by M. Eugene Ysaÿe came off on the eighth, under the able conductorship of M. Edouard Brahy (conductor of Popular Concerts of Antwerp, and of the new Winter Concerts of Ghent.) They played the Overture to "Egmont" (Beethoven), and Overture to "Oberon" (Weber), and Hector Berlioz's somewhat monotonous "Symphonie Fantastique" (Op. 14). This latter work is very seldom heard here, which is

not surprising, for it is undeniably tiresome, especially the first three parts; the fourth and fifth parts are more interesting, but the whole work is not suited to the public. Monsieur Brahy, however, received several recalls for his arduous undertaking. M. Jacques Thibaud was the soloist. He played Edouard Lalo's melodious and pleasing Concerto in F minor, and Max Bruch's hackneyed, though ever welcome, Concerto in G minor. Both these works he rendered in his usual superb style, and received a great ovation. After many recalls, he came back and gave an encore—Aria for the G string (J. S. Bach), in which his tone was so full and sonorous that it sounded more like a 'cello than a violin! Even when he had contributed this, the audience clamoured loudly for another "encore," but M. Thibaud was tired after his afternoon's work, and sensibly retired.

The next Ysaÿe Concert takes place on the fourth of February next, under the direction of M. Mengelberg (of Amsterdam), with M. Mark Hambourg, the great pianist, as soloist.

M. Pablo Casals, the fine young Spanish violoncellist, was the soloist at the second Concert Populaire given in December last, at the Theatre de la Monnaie. Casals (who is only twenty-six years of age), is already a master of his instrument. His playing is full of fire, warmth, and feeling, while his "cantabile" is equal to any violoncellist I have ever heard, including the great Gérardy himself. He played the Lalo Concerto in D major, and, in striking contrast, the third "Suite" (for 'cello alone) of J. S. Bach. In response to an encore (which he could not escape) he gave Max Bruch's "Kol Nidrei," (made so familiar to English concert-goers by Joseph Hollmann,) which gave scope to "show off" the beautiful singing qualities of his Italian 'cello (presented to him by the Queen of Spain.) Casals' playing of the Bach "Suite" was simply a revelation! It was so majestic, so grand; and so truly Bach! I have only heard one 'cellist who can equal Casals in rendering the old Leipzig Cantor's 'cello works, and that is Prof. Hugo Becker, of Frankfort-on-Maine. If the world possessed a few more violoncellists like Pablo Casals, it would indeed be greatly enriched; but good 'cellists seems to be very rare, and I suppose we must wait patiently and watch who comes forward.

M. Fritz Kreisler gave two concerts—the first on November 28th, at the Salle de la Grande Harmonie. M. Kreisler is far too well known to the English musical public for me to say anything about him. The second recital was perhaps a greater success than the first. M. Kreisler had a tremendous ovation, and "encores" were greedily demanded, and he, very good naturedly, complied.

A new violinist—M. Oscar Back by name—gave a concert in the Salle de la Grande Harmonie. M. Back has had the advantage of studying under the celebrated Cesare Thompson (principal professor of the violin at the famous Conservatoire here), and he has certainly inherited much of the technical "glitter" of his master. His technique (like that of every violinist nowadays) is prodigious. It is only in his left hand technique, however, that Oscar Back surprises one, for he lacks both tone and expression. Whether these qualities will reveal themselves later on it is impossible to tell, but at present we can only regard him as a technician of a high order.

The first concert of the "New Symphony Society" (directed by M. Louis Fl. Delune) took place on Tuesday, the 17th of January, at the Salle de la Grande Harmonie. M. P. Marsick was the soloist, and gave a magnificent rendering of Beethoven's Concerto and Tartini's "Devil's Sonata."

T. W. T.

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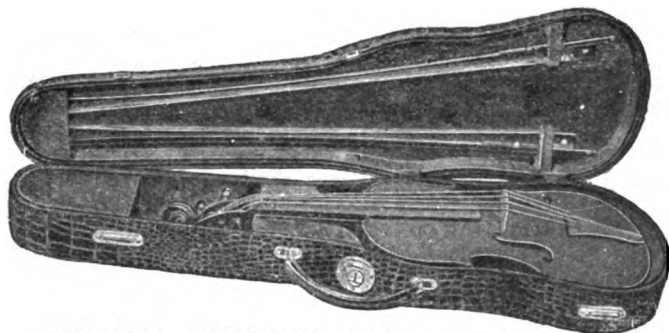
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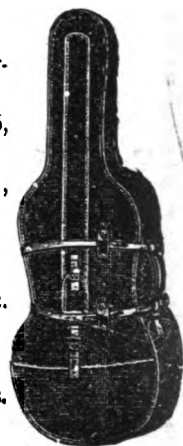
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## NICOLO PAGANINI: HIS LIFE AND WORKS.

By STEPHEN S. STRATTON.

(Continued from page 339).

### CHAPTER VI.

DUBLIN held her first Musical Festival from August 30th to September 3rd, 1831, and in connection with this event, it is interesting to note, Henry Fothergill Chorley contributed his first musical criticism to the *Athenæum*.<sup>\*</sup> There was very little about Paganini, but much about the oratorio, "The Triumph of Faith," of Ferdinand Ries. It may be observed, in passing, that in the first half of the nineteenth century musical festivals were more numerous than they are now—there were five in 1831. With the exception of those given in York Minster (1823-1835), they were not on the large scale of the principal present day celebrations; but they were relatively of more importance, inasmuch as there were then fewer musical centres beyond the metropolis, and small towns would have had little music but for those periodic gatherings.

Dublin's scheme was ambitious; for Paganini's fee for the three evening concerts was 500 guineas. Braham and Henry Phillips were among the vocalists engaged, and the latter, in his "Musical Recollections," gives a very interesting and amusing account of Paganini at the festival. No one seemed to know how Paganini arrived in Dublin, which gave rise to a vague idea that he was wafted across by the *Flying Dutchman*. Where he lodged was equally a mystery. He arrived at the stage door of the Theatre Royal on the evening of the first concert, and immediately ordered an apartment to be got ready, and the room to be perfectly darkened. There he paced up and down, playing snatches of his music until the time for his *début* before a Dublin audience.

The Theatre was crammed to suffocation. The Lord Lieutenant and his Suite attended in State, and all the *élite* of Dublin were in the dress tier. When the conductor, Sir George Smart, led Paganini to the centre of the stage, there was a terrific outburst of applause, followed by breathless silence, as the great artist went through his deliberate process of adjusting his violin, raising his bow, and letting it rest upon the strings before commencing. This was too trying to the mercurial temperament of the occupants of

the gallery, and before many seconds there was a stentorian shout. "Well! we're all ready!" The house was convulsed with laughter, peal after peal rang through the theatre. Paganini, stamping with rage, turned to Sir George Smart, and cried, "*Qu'est ce que c'est ?*" The explanation seemed to make matters worse, and Paganini left the orchestra. Some time elapsed before he could be induced to return; but when he did so, and began to play, he created the same effect as elsewhere. The next day everybody was exclaiming: "Ah! sure, have you heard the Paganini; och murther! and his fiddle?" Such is the account Henry Phillips gives, but it is not easy to attach credence to all he has put in his book.

At one of the concerts Paganini played the Concerto in B minor, with the Rondo à la *clochette*, when an excited Hibernian shouted above the storm of applause, "Arrah now, Signor Paganini, have a drop of whiskey, darling, and ring the bell again!" Paganini's departure from Dublin was as mysterious as his arrival. On his return to London he failed to attract much attention, and seems to have been mostly on tour in the provinces and in Scotland. One incident in London was so singular that it deserves mention. Carlyle was supposed to have taken a walk with Paganini. Fancy "the Sage of Chelsea" in company with "the magician of the bow"! Thomas Carlyle was in London in 1831 vainly negotiating for the publication of "Sartor Resartus." One day his friend, Edward Irving, took him to Belgrave Square to dine with Henry Drummond. They walked along Piccadilly, thronged with fashionable promenaders; and as both men were of peculiar personal appearance, they doubtless attracted some attention. This is what Carlyle subsequently wrote:—"Irving, I heard afterwards, was judged, from the broad hat, brown skin, and flowing black hair, to be in all probability the one-string fiddler, Paganini—a tall, lean, taciturn abstruse-looking figure—who was then, after his sort, astonishing the idle of mankind."<sup>\*</sup> Carlyle has said many true, and many beautiful things about music, but one may search his writings in vain for a good word about musicians!

Paganini's concerts at Leeds, early in 1832, were so well managed that, out of the profits, a liberal donation was presented to the fund for the relief of the poor. At Birmingham, in February of that year, his visit caused such an influx of strangers to the town, that neither lodgings nor stabling could meet the demand made upon them. A popular song was written

<sup>\*</sup> Chorley, then living in Liverpool, had previously sent some short pieces in verse to that paper, but did not become a member of its staff until 1833.

<sup>\*</sup> "Reminiscences," by Thomas Carlyle, I., 311.

for the occasion, and the streets rang with it long after the violinist had left the place. Two lines ran thus :—

"It's well worth a guinea to see Paganini,  
To see how he curls his hair."

At Brighton, some time earlier, the high prices were nearly causing a riot, through the issue of an inflammatory placard against them. Mr. William Gutteridge, a well-known musician of that place, who had arranged for the concerts, had to ask the protection of the magistrates, but fortunately no outbreak occurred. The squabbles about prices, the charges of avarice brought against Paganini, and the acrimonious tone of part of the press, afford melancholy reading. His gains were said to reach £20,000. In March, 1832, he left London for Paris. There, he gave a concert for the poor on March 18th. He did not stay very long in France, and on his way again to this country, occurred the incident referred to as one of the indignities to which he was subjected. This is the story.

Paganini having to pass through Boulogne on his way to England, decided to give a concert in that town, which boasted of a Philharmonic Society. Paganini deputed a friend to arrange for that society to assist at the concert. All seemed going well until Paganini arrived on the scene, when the amateurs stipulated for a certain number of free admissions for their friends and families, as a recognition for their assistance. Paganini represented to them that in a small concert room so many free admissions would leave little room for the paying public, and he could not accede to their demand. However, they would not give way, so Paganini declared his intention to engage a professional band. This did not suit the views of the amateurs, and they threatened the professional players with the loss of patronage and pupils if they dared assist Paganini; and the unfortunate artists, dependent as they were upon that support, had to refuse the offer made them. But Paganini was not to be baffled; he determined to give the concert, and to perform without any accompaniment at all. This he did; and now came the ludicrous sequel. A number of those amateurs actually paid for admission to the concert, on purpose to hiss the independent artist. This they did as soon as he entered the concert-room. Despising such petty spite, Paganini entrusted his revenge to his art, and the rapturous plaudits of the audience proper soon reduced to a pitiable silence those who had offered so gross an insult. As a writer said at the time: "The amateurs of

Boulogne have earned for themselves a niche in the history of the art—they have *hissed* Paganini."

To digress, for a moment. Paganini's performance, *solus*, was a recital pure and simple; perhaps the first ever given in a concert room. In Grove's "Dictionary of Music and Musicians" there is this definition: "Recital, a term which has come into use in England to signify a performance of solo music by one instrument and one performer." It was probably first used by Liszt, in 1840, when he advertised his performances as "Recitals." The first was given at the Hanover Square Rooms, on June 9th, and was called by the *Musical World* a curious exhibition. The "one man show," as the recital has been irreverently termed, may not conduce to the highest interest of art, but Paganini—not Liszt—was its inventor.

Paganini made his *entrée* at Covent Garden Theatre on July 6th, but he did not appear to have played anything new. Neither did he attract much attention, and little need be said respecting his visit. He was back again in London in 1833, but was out of favour, and was advised to postpone his concerts until the public anger, caused by his refusal to play for the distressed English actors in Paris, had subsided. His first concert was given in the King's Theatre, on June 21st, when apparently he played nothing new, and had but a small audience. The press in general appeared to be hostile—the *Athenæum* did not notice him at all—and it is probable that his stay was not prolonged. He was in Paris later in the year, and was present at the concert given by Berlioz on the 22nd of December, when he heard the *Symphonie Fantastique*, and was so impressed that he wished Berlioz to write a solo for the wonderful Stradivari viola he possessed.\*

Between Paganini and Berlioz there was a mutual attraction. Both had something of the volcanic in their nature; both had the battling with the hostile outer world. But more of their friendship later.

Paganini was in London once more in 1834, and gave a concert at the Adelphi Theatre on April 7th. Again nothing new, according to report. The next morning he gave a second concert at the Hanover Square Rooms, at which it was said not more than one hundred persons were present, and half of those went in with free tickets. The erstwhile popular idol was now dethroned. Paganini fell ill after this, and postponed his third concert.

(To be continued.)

\* Which resulted in the Symphony, "Harold in Italy," with a solo part for the viola.

## JOSEPH GUARNERIUS, HIS WORK AND HIS MASTER.

BY HORACE PETHERICK.

(Continued from page 341.)

THERE appears at present no possibility of science coming to our aid during the investigation of the composition, materials, and the application of different gums or resins from unknown sources, more or less acted upon by the atmosphere being the only result unfolded to us by the researches of the analytical chemist.

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There are a few further remarks that may be made concerning the late types of Joseph's scrolls and necks, when the latter are entire, giving indication of their having been cut from a store of sycamore that had been bored by insects, or as it is commonly expressed, "got the worm in it." The storing of the sycamore, selected on account of its suitable quality in the judgment of Joseph a great number of years back, was, particularly in somewhat confined back premises, or in the small yard, very liable to such attacks, and as all violin makers are aware, the extent of the boring is frequently only discovered when much of the work has been accomplished, so Joseph, working at his splendid figured sycamore, came upon unanticipated depredations of these nuisances to the liutaro, and was forced either to put aside the half carved back or scroll, or plug the holes. That this was the case is shown in several instances in which a hole has been plugged each side of the central line, the half table having been in the usual way sawn through and the thick sides brought together for joining, and thus

disclosing holes each side level with each other.

Other instances there are where Joseph has, on gouging the volutes of the scroll, come upon a number of holes clustered together, or confluent, but setting too high a value upon his work already done, has preferred a considerable amount of plugging, to putting it aside as labour lost.

The evidence of this treatment is in the fact that the varnish in its original state has been carried over the pluggings which, moreover, have been done with pieces of the same wood.

The pine appears to be of the same quality as used by Joseph for many years, or throughout his career. The late works have pine with quite as much refinement of texture, and the acoustical properties are quite up to his old standard, if not a trifle in advance with regard to brilliancy, and what is known as "spreading quality."

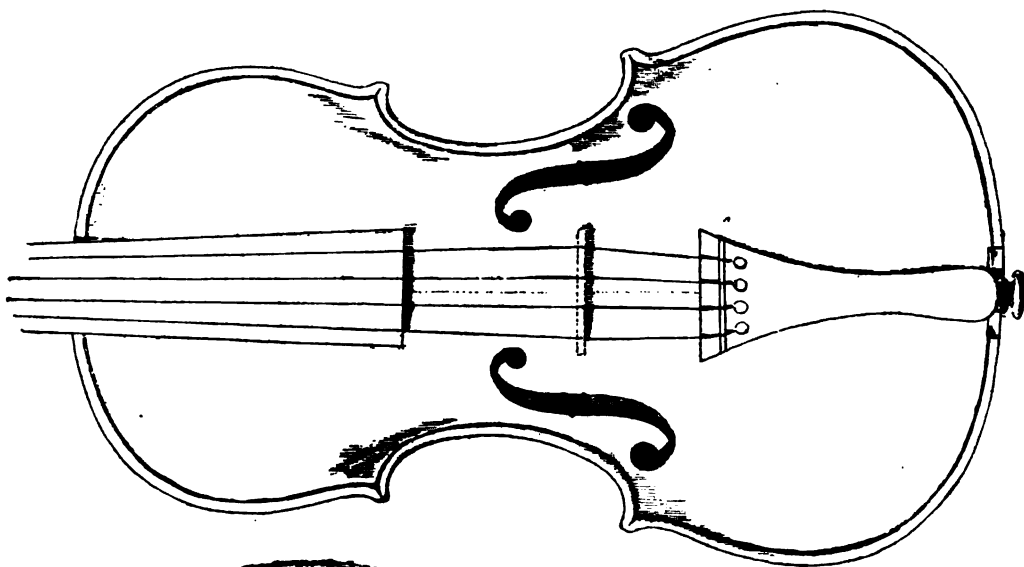
That these two qualities were the ones desirable among the increasing numbers of the violinists of the time, and afterwards, there cannot be any doubt. During the later half of Joseph's career it will be found by those having the means of examination, that Carlo Bergonzi now and then turned out instruments of penetrative power much beyond his usual, and further, Francescus Stradivari went more thoroughly into the matter, and, so far I have been able to ascertain, permanently adopted a higher keynote or register for his violins, but not quite so high as that always adopted by Joseph Guarnerius, who in this respect kept on the level of the first three Amatis, although obtaining, by means of his own, greatly increased volume of tone.

These contemporary masters, however, in these instances were not so happy in their results; in supplying the quality of increased brilliancy they were in danger of lessening other equally essential ones.

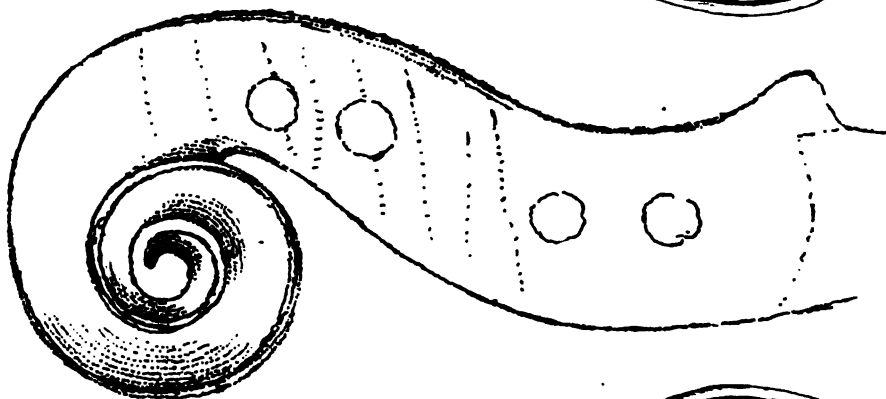
Of the conclusion of the career of Joseph Guarnerius there is at present a want of data in connection therewith, those who had been successful to some extent in obtaining useful particulars regarding the details of his relationship with other members of the somewhat numerous family, having been unable to arrive with certainty as to the exact year of his demise. It is generally placed at 1745 or 1746.

Whether Joseph Guarnerius at any time made violas and violoncellos is an inquiry often made without eliciting a satisfactory reply. With regard to the viola there is what might be taken as indirect evidence.

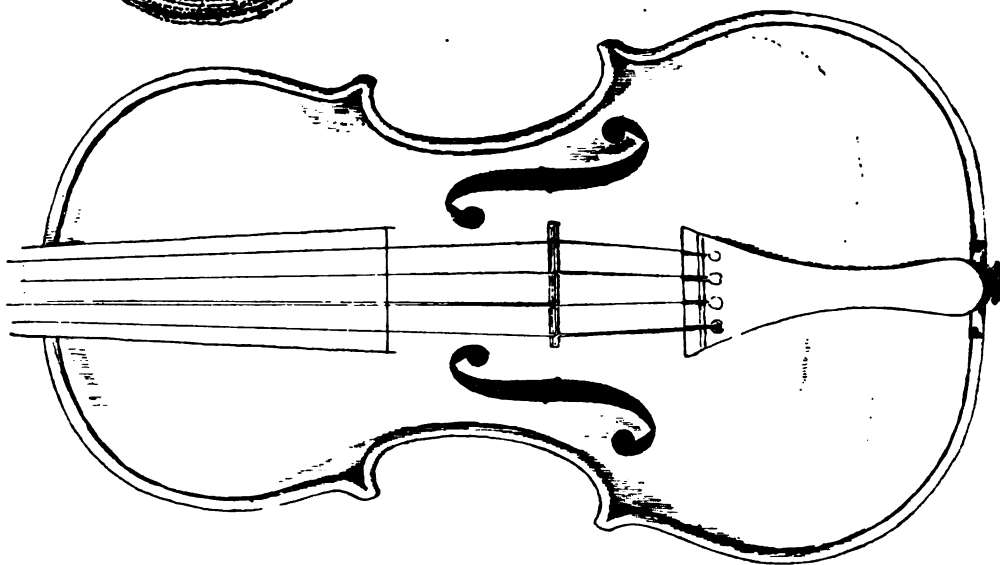
Some years back, when in London, I was



MISS EVELINE PETHERICK'S JOSEPH GUARNERIUS,  
c. 1738.



SCROLL OF MISS PETHERICK'S JOSEPH GUARNERIUS,  
c. 1738.



MR. W. C. HONEYMAN'S JOSEPH GUARNERIUS,  
c. 1742.

informed of a viola which might interest me, and being in the neighbourhood my informant kindly sent for it, and I was able to examine it. The ticket inside in legible characters was as follows:—

KATARINA GUARNERIA FECIT ✚  
CREMONE ANNO 1749. I.H.S.

A continental dealer who happened to be present said he had met with two violins abroad with similar tickets, and having a fine tone.

On scrutinizing the details, I remarked that Joseph's actual workmanship was not evident, but that of some other hand, and that a fair conclusion would be that the viola was made after Joseph's decease. The date is in agreement with this possibility, someone being perhaps employed by Katarina Guarneri, who, if his widow, was keeping on the business while the stock of precious materials lasted.

A particular of some interest was that the soundholes, although not cut by Joseph, seemed as from one of his early patterns, during the Gialberti influence, and used for the present purpose without knowledge of there being any others of later date, or existent.

In the above quoted ticket there appears a detail of some interest, as it will be observed that the cross with I.H.S. below is placed as on Joseph's tickets.

There has been much meditation over this, some thinking it to have some mysterious signification, or that the master belonged to some secret guild or prohibited society. The fact of the above ticket, with others having the same signature, seems to point more emphatically to its having been a monogram of Joseph's fancy for emphasis alone, and that his widow (if she was) kept it on the tickets for the few years after her husband's decease for recognition. There was a Hieronymus Guarnerius working in Cremona about the same time and later, and this may have seemingly helped the apparent necessity.

I have not come across any violas of unimpeachable pedigree, or bearing the sign manual of Joseph. Many spurious instruments have come before me, with the only result of showing each artificer in the light of making ludicrous experiments.

One book illustration, I recollect, of a viola attributed to the great master, did not appeal to judgment as being a veritable work of his, the contour being too much of a departure from the native inclinations of Joseph to be in any way a help in the matter. Had he taken up the construction of the viola as part

of his daily work, I think there would have been extant sufficient evidence of it.

With regard to violoncellos also the same may be said. Like the first great master of the art, Gasparo da Salo, Joseph Guarnerius seems to have taken to the special line of making violins alone, being sufficiently occupied therewith to his satisfaction and without ambition to gain further laurels in other directions.

From the foregoing particulars of the working career of Joseph Guarnerius, it will be gathered that so far from being the erratic and spasmodic artist of genius commencing his career at a time of life usually associated with permanently settled association, we have the presentation of a young student leaving his master's atelier with the usual priming of method and manner of work, and which were many years after to be looked upon more as impediments than as helps.

Thus as time went on, having thrown aside almost entirely the influence of his master, Gialberti, he working in the midst of the classical scholars of the period, infused into his own productions the selected portions of their style that seemed to him sufficiently worthy of attachment, and sent forth to the world those works which were in future times to bring him an imperishable reputation as one of the two greatest masters of the liutaro's art and in honourable rivalry with the other great master of Cremona, with whose name, Antonius Stradivarius, the name of Joseph Guarnerius is always associated.

THE END.

## A COMPLETE COURSE OF INSTRUCTION IN VIOLONCELLO PLAYING.

BY ARTHUR BROADLEY.

(Continued from page 353.)

We are now in the midst of the free fantasia or working-out portion. The student should observe how beautifully Beethoven treats his themes, detaching one small portion of his principal theme and treating it in a variety of ways. First the piano has the theme, then the 'cello. It is also instructive to observe how Beethoven clings to his wonderful scale passages. It is said that Schumann on hearing a Beethoven composition remarked, "Even the chromatic scale of Beethoven is different to that of any other composer." Indeed it does appear as if Beethoven can manipulate a scale passage so that it fits in with any theme or episode, whether as solo or accompaniment.

On looking at the score of the first move-

ment of this sonata No. 3, one is struck by the great variety of passages which Beethoven introduces into it. It seems as if the piano had not more than four consecutive bars of any single figure. Every device is employed to add variety to the work. The student should look and see for himself what is in the score. A sustained bass with quavers in right hand working around the 'cello theme; scales in single notes in similar motion; ascending scales in sixths with a descending figure in 'cello part; a descending bass with snatches of melody in right hand, answering similar passages in 'cello part; arpeggio figure in left hand with pizzicato accompaniment in 'cello part; arpeggio figure in semiquavers in both hands, with a sustained theme in 'cello part; descending scale passage in right hand, with arpeggio figure in left hand; ascending scales first in left hand, then in right hand, followed by scales in contrary motion; snatches of melody of not more than one bar in length, repeated in every conceivable manner, in a variety of rhythms and in every possible key; and at last the principal theme in octaves in both hands, playing in unison with 'cello.

All the foregoing happen within the short space of three pages of pianoforte score. Is it not wonderful? And yet everything is clear and distinct. The passages are not introduced merely for display, but seem as if they are the natural and logical treatment of the themes first introduced. It is no wonder that modern writers, in despair at ever producing anything so wonderfully perfect as the works of Beethoven, have had to fall back on distorted rhythms, and the most hideous discords. Originality and warmth of treatment, or rich colouring! are the terms applied to the music of the new school. Well! Beethoven, in all his deafness, never wrote anything so harsh and uncouth as many of the new cacophonous compositions, which are to be handed down to the next generation as the work of twentieth century composers.

At letter I occurs one of those wonderful scale passages which Beethoven so loved. It may be played as an ordinary scale of A, and not played in the higher positions on the D string. In this case, when the half string is passed, the first finger moves to C sharp and remains there, the second plays D, then extends for D sharp, third plays E. The second moves down to A on the A string. In this passage, and also in the next scale passage, the student should be careful to see that the open strings do not stand out too prominently. In order to accomplish the smooth attack of the open strings, it is

necessary to keep the bow as near as possible to the string about to be attacked, that is to say, during the time the D string is being played, and previous to the sounding of the A string, the bow should as nearly as possible approach the A. In this manner the open string may be approached with smoothness and delicacy. The open string has always a more brilliant—and in some instruments a more crude—character of tone; it is therefore of importance if the open strings are introduced in a smooth passage, to approach them smoothly.

At letter N, the theme is played as *forte* as possible. The seventh and eighth bars after N are played as tenderly as possible. The pianoforte answers this phrase, also delicately and at a much slower tempo than the original tempo. This ritard is continued during the sustained note E in the pianoforte; the original tempo being returned to at the entrance of the 'cello. It adds greatly to the effect if the tempo from here to the end of the movement is gradually increased. Observe, seven bars are *piano*, then seven bars *pianissimo*, and then the movement concludes with three bars of chords played *forte*. The second movement is in the form of a Scherzo, the first portion and its subsequent repetition in the tonic minor is a most beautiful subject in syncopated rhythm; the second portion, again in the major, contains some lovely playing for the solo instrument. The student should turn to the last twenty bars of this movement, and he will get the key to the character of the whole Scherzo. Notice with what sublime quaintness Beethoven treats his theme; it is as if the 'cello, tired of the constant repetition of the theme, tries to bring it to a close. For a dozen bars previous to this, the 'cello has constantly reiterated the leading note and the tonic, but still the piano continues. The 'cello then sustains the high A (the movement is in A minor) for five bars; still the piano insists on playing the fifth of the key. The 'cello now tries the lower A, still the piano sounds persistently its note E. The piano now plays a recollection of the theme, the 'cello gravely accompanying with one crotchet in a bar, pizzicato. After five more bars of the note E, first played alternately and then with piano and 'cello in unison, it is as if both instruments decide at the same moment that it is time a close was made. The notes E, A are then with the utmost gravity played by the two instruments in unison, and thus the movement is brought to an abrupt—but to the musician—a perfectly screamingly funny close.

(To be continued.)



## THE VIOLA AND ITS MUSIC.

BY BASIL ALTHAUS.

(Continued from page 343.)

GRADE I. *Elementary.*

"Saltarello," by Odoardo Barri (Chano and Sons, 3s.). An attractive piece, originally written for violin and piano, the key is G minor. Care should be taken to let the bow rest on the string during the quaver rest. The whole piece can be played in the middle of the bow. The necessary speed can soon be acquired by slow and steady practice. If attention is given to the rest above mentioned, it will be found that it lends itself to a brilliancy of execution easier than if there were six quavers in a bar.

GRADE II. *Easy.*

"Kayser Studies," Book I. (Cranz and Co.). Continuing with these excellent exercises we come now to No. 9, an exercise in semiquavers built on thirds. Two ways of playing it are advised, first, with a short, sharp stroke in the middle of the bow as indicated, and secondly with plain bowing also in the middle. There are several changes of key, also many marks of expression that require special attention. The extension of the fourth finger for the F on the A string occurs frequently and in each case the third finger for the D which precedes it must be held firmly down.

No. 10, on the arpeggio. There are nine different ways given for playing this study, and in each of the nine there is one important feature to be observed, viz., that the fingers remain down for each arpeggio, thus the first bar:

*Allegro ma non troppo.*

The three fingers must be held down as though it was written:—



and had to be struck as a chord. A prettier way is to play this arpeggio in thirds thus:—

GRADE III. *Using 1st and 3rd positions.*

"The Violist," Op. 13, Book III., by Emil Kreuz (Augener, 1s. 6d. net). This album contains ten original pieces, all of which are really written for the viola, and written by

a man who thoroughly understands the instrument. No. 1, *Andante espressivo* in four time, very easy. No. 2, *Moderato* in six-eight. In the first two bars we have:—

*Moderato.*

the top fingering is the one given, but those with a knowledge of the third position should adopt the fingering given under the notes. No. 3, *Allegretto grazioso*, is light and graceful, careful attention to the bowing given will ensure success in performance. No. 4, *Andantino*. No. 5, *Allegro scherzando*, a pretty movement in nine-eight time. No. 6, *Allegro giocoso*, a six-eight movement devoted to dotted notes. No. 7, *Allegretto*, in twelve-eight time; syncopated notes must not be broken. No. 8, *Vivace*, in six-eight in F sharp minor. No. 9, *Andante espressivo*, in E major, and No. 10, *Allegro con brio*, in B major. This key is not easy for the viola though it is excellent practice. All these ten pieces have good accompaniments.

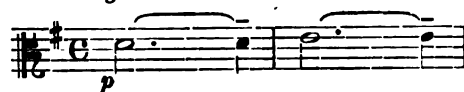
## GRADE IV.

*Moderate ; not exceeding 1st and 3rd positions.*

"Leaves without Names," by Hans Sitt, arranged by Hermann (Breitkopf, 1s. 4d. net). The first part "Agitato," in F minor, is followed by a "Lento" in G major. The fingering and bowing given are excellent, and it is a piece that will well pay for careful study.

The well-known "Air" and "Gavotte" from "Suite in D," of Bach (J. Williams, 4s.). The "Air" in this case is in G major, and is not confined to one string. All three will be a good addition to the viola players' repertoire.

"Abendständchen," by H. Shadewalt, Op. 20 (Breitkopf and Haertel, 1s. 4d.). A melody with plenty of movement; in some parts the higher positions may be used with effect, though they are not absolutely necessary. The first bars of the solo are better played in one bow thus:—

*Allegro risoluto.*

"Petite Sérénade Mélancolique," Guido Papini (Chano and Sons, 3s.). This plaintive air suits the viola admirably, and though this composition was originally written for the violin, it is really more suited to the viola. It is a piece that recommends itself to lovers of music with sentiment.

"Three Romances," by Robert Schumann, Op. 94 (Augener and Co., 1s. net). A transcription from the original for violin and piano. The viola part has been transposed an octave lower in many cases, otherwise it is exactly the same as the original violin part.

All three Romances are of a classical nature and will only suit those players who like serious music, also those who have the advantage of knowing a good pianist, who is willing to play.

GRADE V. *As far as fifth position.*

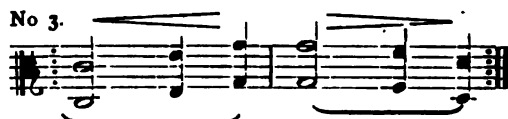
"Romance," by E. Prout, Op. 32 (Augener and Co., 1s. ret). A really good composition, specially written for the viola. Four pages of first class music—music that is palatable to all players—music that one and all can thoroughly enjoy. It is bright and effective throughout. As regards one or two passages, such as at letter D, the following bowing is recommended:—



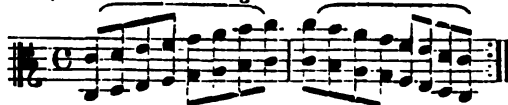
Of course it could be played commencing the dotted semiquavers with an up bow, so that the chord at the end came with the down bow: or the last two dotted semiquavers could be played in one bow. However, the up bow for the chord is very effective, and impels the necessary amount of force requisite for the climax of such a phrase. There are several staccato passages which must be practised slowly. The same may be said of the bars devoted to chords.

GRADE VI. *Difficult.*

"Hebrew Melodies," by Joseph Joachim, Op. 9 (Augener and Co., 1s. 6d. net). The first of these three melodies is in G minor (*sostenuto*), and with the exception of the octaves the fingering is easy. As octaves occur in each of these three pieces, it would be advisable to make a special study of them, commencing with such small studies as the following:—



No 4. *On C and G string.*



These can be supplemented with chromatic scales, in all of which care should be taken to keep the fingers down, without making the hand stiff or rigid.

The second of these melodies, "Grave," in C minor is, as the title implies, of a very solemn nature, suiting the true characteristic of the instrument. The last two lines of the solo part are devoted to arpeggios after this style:—



A very good way to acquire equality of tone and time is to practise them with separate bows, in the middle of the bow, using about four inches for each stroke and gradually increasing the speed:—



All three (the last being an *Andante Cantabile*) make excellent viola music.

GRADE VII. *Very Difficult.*

"Twenty-four Caprices" by Rode, transcribed by Louis Pagels (Cranz, 3s. net). To all violinists these beautiful studies will always prove welcome. The great virtuoso, Eugene Ysaye, looks on them as some of the best violin music ever written, music in which one can always find a fresh charm. As this transcription is a matter of a fifth lower than the violin part, naturally the same effect can be produced on the viola. These studies must be taken very seriously—each one conveys to the mind of the player something new in the way of the enormous capabilities of the instrument. One of the chief features is the special marks of expression given, for instance the sign  $\text{>}$  placed over one special note belongs to this composer and will be found in all his works. It will be seen that it is used to indicate the importance of any one particular note, and to give it the prominence necessary conducive with the style

of the piece or study. Proceeding to the first Caprice, a quotation of the first four bars will serve to further illustrate this :—

*Cantabile.* (M.M. ♩ = 84).

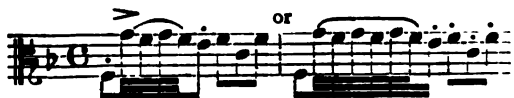


In the third bar the last three notes should be gently detached; in most editions a dot is used, which is rather misleading. The sign referred to, which occurs in the second and fourth bars, is not an accent—it almost gives one the impression as though the notes were just gently squeezed out, a sort of lingering on the note as though one was loth to leave it. Following this lovely slow movement in the same caprice we have a moderato (♩ = 120) in which shakes and the martelé bowing share honours. Most of the shakes commence on the shake note itself as in first bar :—

— *Moderato.*



and are played :—



The others, as in the eighteenth bar :—



are played with a finish to the shake thus :—



The whole of the *moderato* is to be played at the point of the bow.

An effective piece is the Romanze by Friedrich Beda, Op. 6 (Breitkopf, 1s. 4d. net).  
(To be continued.)

## "THE VIOLIN: SOLO PLAYING, SOLOISTS AND SOLOS."

THIS little volume has just been issued as No. XIII. of THE STRAD LIBRARY, at the moderate price of half-a-crown. Its author, Mr. WILLIAM HENLEY, has long been known to readers of THE STRAD and to the still wider musical world, as an able violinist of the modern school, who has played at many of the most important concerts in England, and toured with, among other celebrities, Madame Patti. Mr. Henley's book runs only to some hundred odd pages. But inside its two covers he manages to condense an introduction and no less than nineteen other chapters. In them he treats of character and seriousness of aim; of the scales; of tone, bowing, criticism, style—that elusive thing so easily recognised when present, so hard to come by when absent—; teaching, studies, the artist, and a host of other interesting and practical and eminently useful matters. Mr. Henley, in his introduction, apologises for the "immethodical" (good word that! for which there is ample justification, as possessors of the New English Dictionary may read for themselves)—way" in which he has treated his subject. But he need not have done so, for there is enough of method to make his book easy reading (if he would not split his infinitives!), while in each chapter will be found things that stick.

Of course there are also many statements made that are open to argument. Mr. Henley, on page 65, would not advise his readers "to always tread in the footsteps of such venerable men as Corelli, Pugnani and Viotti. Spohr, Paganini and Wieniawski are better models, I will warrant." This he states after saying that "we are to regard tradition in its proper light." But is this so to regard tradition? Personally I should, were I a teacher of the violin, steep my more advanced pupils in Corelli at any rate. In my humble judgment there is more to be learnt of the style on which Mr. Henley lays so much stress rightly enough, from a good knowledge of Corelli than from all that Paganini ever wrote. Of course I do not mean that I would confine my pupils to Corelli; but I would place him first of those who *should* be studied.

Again I doubt if Mr. Henley is right when, on page 77, he says: "Of course concertos must be played from memory. It certainly produces more effect than using a copy." I think this a very dangerous doctrine to promulgate. A conductor does not make a greater effect by conducting from memory. M. de Pachmann often plays from the printed page with no loss of effect. A string quartet invariably plays from the printed page. Why not the soloist? The effect of which Mr. Henley speaks is of the *ad captandum* kind, I fear.

But I don't want, by commenting thus on some of Mr. Henley's *dicta*, to lead would-be readers to think me a caviller. Most heartily do I endorse the greater part of what he says, and he is an experienced public player and private teacher. From his list of exercises for daily practice I miss the name of Sevcik. I think an interesting chapter might have been added on the Sevcikian methods, which certainly lead to most astonishing results. Perhaps Mr. Henley will see his way to adding this to the subsequent editions which will no doubt be required. We all want to know nowadays all about this wonderful man.

There is a very useful list of violin concertos at the end of the book, which strikes me as being singularly complete, for I cannot recall, at the moment of writing, any concerto of interest that is not mentioned in the list, though I believe Hermann Zilcher's concerto is for two violins. Here, however, I am open to correction. The book, which contains a fund of interesting

and useful information, may be heartily recommended to all interested in the violin and its music, as well as others, for style and the rest are as important to the singer and the pianist as to the stringed instrument player.

GAMBA.

## Correspondence.

*The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.*

### "THE WOLF."

To the Editor of THE STRAD.

SIR,—It has struck me as rather a curious co-incidence that I have, in the course of a few weeks, played upon three violins with the "wolf" on exactly the same note, and if my description will enable any of your readers to suggest the cause, I shall be extremely grateful. In each case the bad note is G sharp, played with the third finger in the fifth position on the G string, hence it comes almost half-way between the bridge and the nut of the finger-board. When the finger stops G (or it sometimes happens on G sharp) a jarring sound is produced on many violins, which is caused through the sympathetic vibration of the part of the string which lies *behind* where the finger is stopping the note. I expected that I should find this

to be the cause of the wolf note on the three violins I am writing about, but it does not appear to be so. A thing that puzzles me very much is that in each case the G sharp becomes quite playable and good when the instrument is muted and the wolf is transferred to E (two notes lower on the same string), which was all right without the mute.

The violins are quite dissimilar in character, the first being an old English Thompson, the second an old Italian, and the third a new violin just made and not yet varnished. The latter has been most carefully made and the workmanship seems perfect. All three instruments have an excellent tone, and I am almost forced to conclude that the fault is somehow caused through the fittings, though why the mute should have the effect I have described I cannot understand. I do not receive any sympathy from professional repairers I have spoken to (I have only consulted provincial men). Whatever I go to them about, they always tell me it is caused through the instrument being a poor one, and one man was ignorant enough to attribute the rattling of a G string against the finger-board to this cause. He said it could not be altered, and advised me to purchase another violin. Needless to say, I took the violin elsewhere and had the fittings re-adjusted and the jarring has never appeared since. My confidence in many professional repairers has been sadly shaken of late, and that is why I still hope to find a definite cause for the faulty notes. There has previously been some correspondence in your columns on this subject, and I sincerely trust that someone will be able to enlighten me on the matter.

I am, Sir,  
yours etc.,

PROFESSIONAL.

# E. WITHERS'

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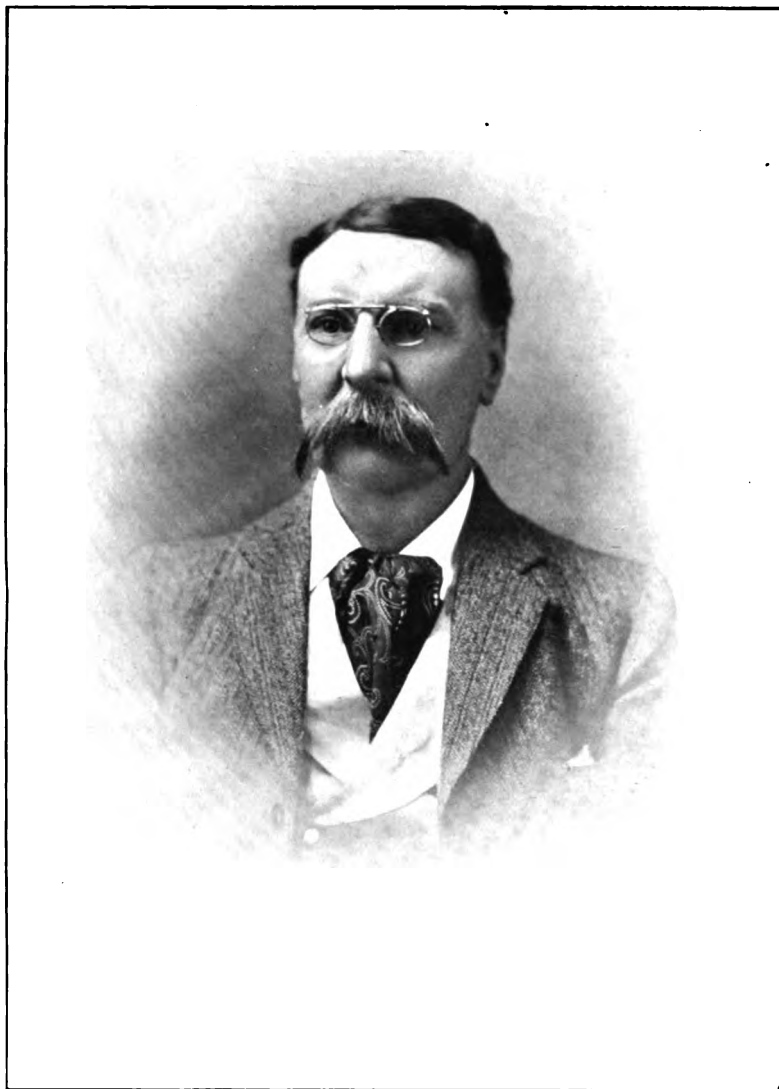
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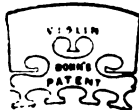
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## The Strad

**MARCH, 1905.**

### MISCHA ELMAN.

VECSEY has found a rival! In October last Mischa Elman made his début outside Russia, in Berlin, and since then the musical world of North Germany has been divided into two camps—the admirers of Vecsey and those of Elman.

Mischa Elman is the twelve-year-old son of a Jewish schoolmaster of the village of Stalmoge in the province of Kiew. At a very early age he showed such ability that, battling against money difficulties, his father sent him to study under Fridelman at the

Imperial School of Music at Odessa. Here he attracted the attention of several great artists such as Auer, Brodsky, and Sarasate. Auer, especially, interested himself in the boy, and took him in 1902 under his own instruction at Petersburg. In this city his fame now spread and the boy became the idol of Petersburg musical society.

Auer has now given him a holiday in order to improve his financial circumstances and also his education, which is far from complete, as he can speak little else but Russian.

His début at Berlin was interesting in that it took place on the night succeeding Vecsey's reappearance, and so gave an opportunity of comparison. Though the little Russian's programme was somewhat light as compared with that of his Hungarian rival, it showed off Elman's marvellous technique which reached its height in Sarasate's "Zapateado," a Spanish dance. His interpretation of Paganini's Violin Concerto in D exhibited his extraordinary power and depth, while he astounded his audience with his brilliancy of attack. For an encore Elman gave the famous Nocturne of Chopin, which brought out his wonderful verve and rhythmical daintiness and feeling.

Elman is received everywhere with an enthusiasm which borders on delirium. Vecsey will have to work hard if he is to keep his superiority in tone. In technique he has already been surpassed. M. C.

## A COMPLETE COURSE OF INSTRUCTION IN VIOLONCELLO PLAYING.

BY ARTHUR BROADLEY.

(Continued from page 310.)

SINCE the days when Piatti was with us, the beautiful Beethoven Sonatas seem to have suffered neglect; an exception must however be made to the performances of Sonata No. 3 (the one under notice), which have taken place during the past few weeks. Since my first notes on the Beethoven Sonatas were published in these columns, we have been given at least three really interesting performances of the work—whether we shall always be satisfied with the bold, straightforward interpretations given this "noble" work—as *The Times* names it, or whether a little more originality, a little more soul, infused into the reading will not endear it more to the hearts of music lovers yet remains to be seen. It is possible to give a reading which is too absolutely correct—too academic in character.

Well, now that we have had No. 3 played, we must not cavil too much because the players have kept well into the deep ruts of tradition; but we cannot now say as *The Times* said a few days ago, *i.e.*, that this noble work is so seldom heard that it is almost new to London.

The proofs of my last month's article followed me half over the country, and evidently did not find their way home again before *THE STRAD* had gone to press. The result is I am made to say "The effect of the glide is to harmonise the melody." Several letters of a mystified—others of a facetious nature have reached me, asking for explanation. The sentence should be "The effect of the glide is to *humanize* the melody." It is these little touches of originality, these departures from the strict, scholastic method of interpretation which transform a passage from a collection of notes into a real, living, breathing work of art.

From the double-bar to the letter E everything is fairly straightforward. The triplets which occur two bars before letter E should be well worked, in the second bar of triplets the slur may be broken. At letter E commences a most beautiful and effective passage in arpeggios.

It is useless to attempt to bow this passage as phrased in the Peter's Edition, and if my 'cello readers will follow me carefully, I will explain my method of treating these arpeggios. Commence with an up stroke, slur the first two semiquavers which will carry the bow to the middle, the next four notes are played with very short strokes quite at the middle of the bow, and using only a wrist movement. The seventh and eighth notes are again slurred, with a down stroke, taking the bow quite to the point. The second half of the bar is played in like manner, so also is the next bar. The third bar of arpeggios may be played as phrased, or this and also the arpeggios in the fourth bar, may be played in groups of two, each group slurred. In the latter case, the first of each two should be accented. The first half of the fifth bar should be played as the first, and the second half of the bar may be slurred in twos. The sixth bar may be slurred in groups of two notes, the seventh bar is like the fifth, the eighth may be slurred in groups of two, the ninth is like the first, so is the tenth, with this exception, the last two semiquavers are not slurred, but are played detached in order to give a down stroke on the chord. The foregoing method is a much simpler, and far more sensible method of phrasing than is given in the printed copy, the chief advantage is the quiet position of the bow arm, and also, that whereas in the

first way of phrasing, it is impossible to give a smooth rendering, in the way here given, the technique is real 'cello technique. The chief matter to remember is that each of the slurs commencing on a lower string, are given an up-stroke, while those which commence on a higher string are given a down-stroke.

At the place where the melody goes into the treble clef, five bars before letter H—I prefer to finger as follows:—The first finger stops the note G sharp, four notes are played in this position, the first then moves to C sharp, the third plays E, and is moved down to D. By this means I do away with the necessity of using the fourth finger in the higher positions, and also dispense with the thumb. In a melody the thumb should be as sparingly used as an open string, both are at times necessary, but to any who have an acute ear, the tone produced when the thumb presses the string will not appear so rich or so beautiful as that produced by the tips of the fingers. The foregoing statement is I know open to argument. Some players—chiefly those who have had considerable experience in the orchestra—assert that my idea is mere fancy. Well, to hear these same players in solo work is the best proof that my argument is sound. The notes are played, perhaps perfectly in tune, but there is lacking that warmth of tone colour—that character which is so essential in a performance of a soulful nature. If a great effect is to be made in playing sonatas every device known to the soloist must be used—the only matter which must not suffer is the ensemble. When I hear a matter-of-fact performance of the works of Beethoven, I always wonder what the players would say could they have heard Beethoven play his own works. From the accounts we have of the great master's playing he was not only "rough" in his treatment of the keyboard, but absolutely exaggerated and erratic in his expression. How these metronomic players can reconcile their traditional readings with the real tradition is to me inexplicable.

*(To be continued.)*

## MUSIC IN HAMBURG.

MANY of your readers will wish to be here when they get to know that we are having three star violinists here this month, Kubelik, Sarasate, and Marteau. Unfortunately these notes must be in your hands before I have heard either Sarasate or Marteau, as it would be naturally very interesting to make comparisons, although it is hardly fair to artist or audience to make comparisons at all, because as every artist has his own nature and temperament, so the many individuals who constitute the audience differ in their tastes so very much, and what one would praise,

another would pass by in silence; so I think my own personal opinion of the different artists might find some opposition amongst the readers of THE STRAD, wherefore I think it best to simply state events and let the readers worship their particular idol. The last half of January and the month of February are really the height of the musical season here and it would call for a very great enthusiast to go and hear them all. Here is an outline of the most notable concerts which are of interest to Stradites.

To begin with chamber music. The Bohemian String Quartet gave two concerts: the first on January the 17th, brought out Brahms's String Quartet, Op. 51, A minor (1873) and Beethoven's String Quartet, Op. 59, No. 3 in C (1806-7), which were played with true artistic feeling, as one would expect from these artists, who are so well known in England. The effect suffered, however, through the largeness of the concert room (the large hall of the Convent-garden) which is too big for a string quartet. This was not so much the case with the third item of the programme: Dvorák's well known piano quintet in A major, Op. 81 (1888), in which the quartet was joined by court pianist Alfred Grünfeld from Vienna. The execution of this work was very fine indeed, especially the Dumky and Furiant with the beautiful viola solo.

The second evening of the Bohemians on January 31st (the last one of the season), opened with a string quartet of Carl Ditters von Dittersdorf in E flat, in three movements, a work of the time of Mozart and Haydn, which is a big contrast to the following B minor quintet of Brahms for strings and clarinet, Op. 115. The rendition of the quintet was exquisite, and richly deserved the applause which the audience gave them after every part. The often heard and beautiful String Quintet of Schubert in C major, Op. 163 (second cello, William Engel of Hamburg), which was admirably given, brought the evening, and at the same time the 1904-5 season, to a finish.

The Verein für Kammermusik gave a very interesting concert on January 19th, the artists being the well known quartet—Zajic, Schlöming, Loewenberg and Gowa, who were joined by Professor Kwast of Berlin in the Dvorák Piano Quintet, A major, Op. 81, which had only been given a few days ago by the Bohemians. This work is so beautiful that there is no harm if it is played often (I think it was the third time this season). The programme opened with Beethoven's Piano Trio, Op. 10, No. 2, in E flat major, the reproduction of which was very fine (Professors Kwast, Zajic and Gowa). Then followed two movements from the Haffner-Serenade of Mozart, arranged for the violin and piano by Ferd. David, which Mr. Zajic played with Miss Helene Schaul of Hamburg. The next item was a novelty: Italian Serenade by Hugo Wolf for string quartet, which had been given here before in the arrangement for orchestra by Reger, after sketches of the composer. The quartet is full of difficulties for the four instruments, but received a very fine rendering at the hands of the artists.

Quite a sensation was created by the Brussels String Quartet (Messrs. Schorg, Daucher, Mirg and Gaillard) who appeared here last season. It is with quartets the same as with soloists, etc., every one has his own peculiarities, and still you cannot make comparisons, but must take them as they are. The charm of the Brussels quartet is their really wonderful tone. The colouring and the effect are such that one can sometimes doubt how many instruments are playing and what they are, whether strings, wood-wind or organ, though on the other hand one might not always agree with the style in which they played the classical masters—Beethoven or Schubert, because in

their endeavour to create tonal effect, the *tempi* are varied—sometimes too much allegro, or too much adagio, which has been noticed before with French artists from the Lamoureux Orchestra. The first concert, Friday, the 20th of January, brought Beethoven's String Quartet in B flat major, Op. 18, No. 6, Edward Grieg's String Quartet, G minor, Op. 17, and Saint-Saëns's Quintet for piano and strings, Op. 14, of which the two latter especially were admirably played. The second concert, Wednesday, February 1st, opened with Borodin's String Quartet in A major, on a theme of Beethoven. This work of the Russian composer, which consists of four parts and is rather lengthy, is rich in beautiful harmonies and tone colouring, especially the *Andante con moto* and the Scherzo with the beautiful trio, which two movements were rendered to perfection. César Frank's Sonata for piano and violin, a long and tedious work, showed the first violinist, Mr. Schorg, as an artist of the purest water. Schubert's Quartet in D minor concluded the evening, and the effect the four instruments produced was very charming. Loud applause followed every item of the evening.

Of other chamber music concerts the one given by Prof. Richard Barth deserves mentioning, who played with Miss Reher, Brahms's Sonata, Op. 130, E flat major, and Beethoven's Sonata, Op. 96, G major, for piano and violin, and the chamber music concert given by Concertmeister Robert Bignell, assisted by Messrs. Brandt, viola Eisenberg, cello, and Frau Plume-Arends, piano. Volkmann's B flat minor Trio received a very fine rendering at the hands of these artists. Between these big works stood the technically perfect rendering of a Sonata for violin and piano by Locatelli. Altogether a very interesting programme.

The Philharmonic Society's tenth concert on February 6th is the big item in my to-day's report, in so far as for the first time Jan Kubelik appeared before a Hamburg audience. Kubelik has played before in Berlin, Frankfurt, and a few other German places, and the newspapers were once upon a time full of him, especially when he had the law suit with a Frankfurt newspaper reporter. Anyhow Kubelik understands how to manage advertisements, and I do not think he would have done so wonderfully well otherwise. He was not new to me, as I have heard him in England before, and what I thought of him then has undergone no change. Kubelik is a virtuoso and nothing else; but I must say his technique is phenomenal. It seems that technical difficulties do not exist for him. He played Lalo's "Symphonie Espagnole," and the Violin Concerto in D by Paganini (with Sauret's cadenza), with orchestra, and accompanied on the piano he played also "Ave Maria," Schubert-Wilhelmj (in the place of the originally advertised Polonaise in A, Wieniawski), and Bazzini's well known "Rondo de Lutins" (which is so often played by John Dunn). Really a very big programme. I personally had quite enough with the first two pieces. Henri Marteau would have played the "Lalo" with far more refinement, but the Paganini Concerto was, so to say, the point where the frog jumps into the water. The playing of the difficult Concerto with the still more difficult cadenza of Sauret was the *ne plus ultra*. Here Kubelik showed a technique and a pure tone that called forth enthusiastic applause. But speaking now about Kubelik's playing in general, it does not leave a marked impression, as the technique is everything. The tone he produces is pure and good, but his playing lacks the feeling soul and temperament, and when you come to think about the pieces an hour after the concert, it is difficult to remember how he played this and that, whilst with other players, even after years have passed, one will

remember the sound and character of certain passages. Kubelik fascinated the audience there and then, of course, and was vociferously encored, giving an extra piece, but one has to consider the bulk of the audience being dazzled by the technical difficulties, which after all are to many like conjuring tricks. Speaking to people afterwards they said I was right in what I told them about Kubelik before the concert.

S. O.

## VIOLINS UNDER THE HAMMER.

MESSRS. PUTTICK AND SIMPSON'S Auction Rooms, Leicester Square, January 31st, and February 1st, 1905. The following were the prices realised by the principal lots:—a violin, by Colin Mezin, £4 4s.; an old violin, inlaid in back, by a Dutch maker, £10; a violoncello, by Barak Norman, 1708, £14 10s.; a violoncello, by Hill, £10 5s.; a violin, by Joseph Klotz, £3 15s.; a violin, with back and sides by Antonius and Hieronymus Amati, Cremona, 11½ guineas; a fine violin, by Januarius Gagliano, £19; an Italian violin, £7 10s.; a viola, by Betts, £3; a violin, by Carlo Tononi, £8; a violin, by Peter Guarnerius (Venice), £14; a very fine viola, by Antonius and Hieronymus Amati, 1619, £66; a very fine violin, by Jean Baptiste Vuillaume, £58; a fine old violin, by François Fendt, £11 15s.; a violin, by Antonius Stradiuarius, bearing label, dated 1714, £300; a violin, by Andreas Guarnerius, Cremona, with original label, dated 1682, £29; a violin, by Enrico Ceruti, £9; a small-size Italian violin, by Gagliano, £6; a violin, by Sebastian Klotz, £4 2s. 6d.; an old Italian violin, £12; a fine old violin, by Richard Duke, £4 15s.; a violin, by Sympertus Niggell, 1781, £9; a violin, by Joseph Klotz, £15; a violin, by Leopold Widhalm, £16; an Italian violoncello, by Landolfi, £10; a bow by Tourte, £6 5s.; a violin, by Benjamin Banks, Sarum, 1774, £6; a viola, by Thompson, St. Paul's Churchyard, dated 1776, £5; a violin by Augustinus Chappuy, £5 15s.; a violoncello, by Joseph Hill, 1760, £10; a violin, by Chappuy, £4; a viola, by Pique, Paris, £5 17s. 6d.; an old English violoncello, £8.

MESSRS. GLENDINING AND CO.'S Auction Rooms, 7, Argyll Street, Regent Street, W., on Wednesday, February 1st, 1905. The following were the prices realised by the principal lots:—An Italian violin, £5 10s.; a violin, by Pietro Gragnani, of Leghorn, £13 10s.; an Italian violin, £7 10s.; a violin, by Matthias Albani, £7 10s.; a violin by Withers, £7; a violin, by G. F. Pressenda of Turin, 1827, £44; a fine old violin, by Sanctas Seraphim, £16 10; a viola, by Johannes Florenus Guidantus of Bologna, £33; a violin, by Testore, £33; an old Italian violin, £9 10s.; a violin, grand pattern, by Nicolas Amati, £105; a violin, by Klotz, £22; a violin, by Jacobus Stainer, £10; a four-string double bass, by Lorenzo Guadagnini, £27; a violin, by Antonio Stradivari, 1706-1710, £600; a violin, by Giovanni Francesco Pressenda, £17; a violin, by Nicolas Amati, 1656, £60; a violin, by Leopold Widhalm of Nuremberg, £6 6s.; a violin, by Mathias Hornsteiner, £13 10s.; an old Italian violin, £19; a violin, by David Techler, £22; a violin, by Sabitino, £44; a violin, by Ferdinando Gagliano, £17; a violin, by Vincenzo Panormo, £37; a violin, by Joseph Guarnerius the Greater, £230; a violin, by Nicola Gagliano, £65; a violin, by Gio. Paolo Maggini of Brescia, £60; a violin, by Nicolas Lupot, £35; a violin, by Petrus et Hippolytus Silvestre, £15 10s.; an Italian violin, by Gagliano, £13 10s.; a violin, by Vincenzo Panormo, £18; a violin, by Francois Lupot, £21; a violin, by Gasparo da Salo of Brescia, £100; a violin bow, by Tourte, formerly the property of Charles de Beriot, £4 10s.



## Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

"FRANCESCO SCAPPIO."

To the Editor of THE STRAD.

DEAR SIR,—Re letter from "Justice" in February STRAD anent "Scappio" violins, I have had the opportunity of inspecting one, labelled "Francesco Scappio" Napoli 1901, which appears to be the type of violin built in Markneukirchen for wood, workmanship and tone, except the varnish, which seems to be Whitelaw's and not very well put on. The wood and workmanship combined with the quality of tone, would not pass any competent judge as Italian. As "Justice" appears from his letter to know details, perhaps he can explain in April issue, why, during the month of July, 1903, no such maker could be found in Naples and thereby put at ease

"PERPLEXED."

## Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, London, E.C.

**Banff.** 1. The Spanish Dance by Hans Sitt we believe is published abroad. Write Messrs Bosworth, of Princes Street, London, for it. 2. The Hungarian dances by Behr. There are several. Which do you require? Most likely the above publisher can get them for you.

**R. A., Preston.** You will find all you require for scale practice in Hans Wessely's Scale Book, published by Augener and Co.

**H. H., Upper Holloway.** Write Mr. Basil Althaus, 5, Soho Street, W., though it would be better to take a lesson on the music you wish fingered.

**E. A. W., Portsmouth.** 1. The three string bass is tuned G, D, G. 2. We should advise you to use the Dragonetti bow. The foreign model bow as you term it, is bad with the thumb outside the nut. The Tutor by Haydn Waud would suit you (Augener and Co). There is also a good method published by Breitkopf and Haertel. Why not get a four string bass? it is much better.

**Enquirer.** For Harmony and Counterpoint get the primer by Stainer, and for orchestration that of Prout, all published at Novello's, Berners Street, W

**A Flat.** Bow the first six bars as marked, the first two bars should be in the third position, afterwards the first. In the other seven bars, use first position for the first four bars, and for the remaining three, the second position.

**W. J. F., Finchley Road.** "Antonius Stradivarius" is the name of the most celebrated violin maker of any age. "Cremonensis Faciebat" freely translated from the Latin means "made in Cremona," a town in Northern Italy, where he was born in 1644 and died in 1737. The price for a genuine instrument by this maker may range from £200 to £2,000, even more has already been given for the "Messie," the most per-

fect known specimen. The description you give would not be sufficient to pronounce as to genuineness or value of your instrument.

**G. T., Rhondda.** See our answer to W. J. F.

**Daisy Bell.** See our answer to W. J. F.

**A. F., Southwark.** See our answer to W. J. F. Note the heading of this column.

**Violino.** Sorry we do not know.

**Dictado.** We are afraid you are setting us a task beyond our power.

**C. J. D., Bristol.** Ouvrard belongs to the old Paris school of violin makers, and can only be ranked as a third class maker, the varnish, like many makers of his period, is too hard. As a rule they make good orchestral instruments. A pupil of Pierray. His instruments date about 1740 to 1750.

**H. C., Blackburn.** From your description the maker should be Giovanni Paolo Maggini of Brescia, or a copy of this maker! it is impossible from measurements alone to tell you if genuine or not, as imitators do their best to copy every particular. Value greatly depends on condition and tone even if genuine. Date about 1600.

**C. D. B., Devon.** See our answer to H. C.

**S. J., Swansea.** £5 would be a fair price to give if in perfect condition and a good sample and tone.

**H. L., Crouch End.** A violin by Pietro Della Costa of Treviso would be a valuable instrument if genuine and in good condition, they are very scarce, but have been largely copied.

**H. B., Privett.** The firm you mention are present day manufacturers, not of a very high order. The value may be £3 or £4.

**F. D., Cambridge.** Benjamin Banks dates from Salisbury (Sarum) and is considered one of our best English makers. A fine cello by this maker might fetch £50 to £80. J. and H. Banks, Liverpool, are said to be the fourth and six sons of Benjamin Banks, and to have been engaged in the pianoforte and music trade.

**R. M.** See our answer to F. D. Violins about half value date about 1760.

**An Enthusiastic Stradite.** It is quite likely to be a genuine instrument as this maker branded his instrument as you describe. £8 or £10 if as good as you say.

**E. W., Stroud Green.** 1. A skeleton violin is a good make shift for practice, but on your own instrument as well the skeleton can be beneficially used for finger studies. 2. If resin, a little olive oil and flour pumice sparingly used, if "fake" best left alone.

**Master.** 1. Yes the Manager can supply you with index to all vols. of STRAD, price 2½d. each post free. 2. Wash with lukewarm water, dry well, then a little olive oil. Rub dry with a piece of new flannel.

**W. G.** Yes! good oil varnish.

**Oldham.** Can be obtained at Augener's.

## ERNEST BRENTNALL'S

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will soon separate from the gut, thus making a string useless. Another branch consists of the manufacture of strings made from hemp or silk, the latter is said to be imported from China.

It remains now only to say a few words about the dealings in raw pieces of wood cut to sizes for the purpose of making violins and violoncellos. Most of the dealers in the violin trade keep a stock in reserve to meet the demand. Almost all violin makers, I found, feel a certain pride in possessing a good stock of wood. The older this material is, the more valuable for the violin maker, just as it is with wine.

In my first article the description of our journey was broken off at Berlin, a city vastly different from Hamburg, but I cannot enter into any particulars respecting their several merits, neither is it the aim of these articles.

We saw a good deal of Berlin, especially its many statues, etc., and we found also a rich supply of valuable violins by old Italian masters. Some of the instruments which we handled were so perfect that I am sure many an English connoisseur would have looked on in envy and regretted that these treasures did not belong to this country, although, no doubt, by paying good prices they might very possibly be seen over here.

Berlin is worthy of a lengthy visit. We were, however, obliged to tear ourselves away from it and the lovely instruments. By taking the night express *via* Leipzig on to Plauen, the principal town of the Saxon Voigtland, we reached that place at three o'clock in the morning. Instead of going to an hotel for the short time that we had to wait for the next train, we made a nocturnal round of the quietly sleeping town, leaving at six o'clock by a slow train. These latter carry fourth class passengers at a low charge, and as we wanted to see what was to be seen, we joined that class of travellers. Seats in these carriages are few and far between and run along only at the sides, so that it is a kind of "first come, first served" arrangement. Many passengers, therefore, have to do without the luxury of a seat at all. These carriages were built with a view to serve for the transport of troops and horses, also for the return of wounded soldiers during war time, for which purpose they can be easily fitted with berths up the sides. It was about seven o'clock when we reached Adorf, where another hour would have been wasted by waiting for the train. Instead, we decided to take advantage of a lovely morning by walking to Mark-Neukirchen, a reproduction of a fine photograph of which is presented in this month's issue.

THE END.

## Answers to Correspondents.

*The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.*

"*Stringendo*." Edward Aireton was a London maker, born in 1727, a good copyist of Amati, a careful workman, at one time working with Peter Wamsley, in Piccadilly. He died at the age of eighty.

H. H. D. We have so far been unable to trace the identity of the violin maker branding with three hearts. Perhaps some of our readers can assist us?

E. B., *South Shore*. Your description corresponds to a French copy of a maker named Duifloprugcar. There are many such. As a rule, large and heavy instrument of small value.

W. H., *Wigan*. There are thousands of common violins so labelled. We fear yours may be one of these.

A. C., *Birkby*. Constant usage of the instrument will kill worms, who only thrive when the instrument lays by unused. Worm holes are best stopped with wood.

"*Strad-ite*." The fact of the instrument not being purfled is a bar to genuineness. None are known by this maker "unpurfled."

"*Pavane*." The first piece you mention we believe to be still in manuscript, a transcription from a piece for viols. The other you may obtain by writing to Lengnick, 58, Berners Street, W.

H. G., *Bloemfontein, S.A.* Thanks for your kind suggestion. Most of the important violin works are transposed for viola, as you will see from the works mentioned in the articles now appearing.

E. J. *Rigby, St. Helens*. Messrs. Schott and Co., Regent Street, W.

E. A. K., *Indiana, U.S.A.* The Suite "Pibroch," by A. C. Mackenzie, is published at Messrs. Novello, 6s. net.

G. C. R., *Birmingham*. It is cheaper to get the complete set of Sonatas by Beethoven. Get also those of Mozart. You will find those in E minor and F major very charming. We recommend the "Universal Edition," Messrs. Ascherberg.

J. C. D. The hand should shift altogether. We advise you to read "Advice to Pupils and Teachers of the Violin," by Basil Althaus, "Strad Library."

T. K., *Monaghan*. We should recommend you the copper strings. Try Chanot and Sons.

J. R. A., *Dakinfield*. We should advise you to get the 'Cello Method by Sebastian Lee (Schott); also Mr. Broadley's book, "Strad Library," No. VII.

A. E. H. Papini's Valse Melodique, San Fiorenzo's Bolero, published by F. W. Chanot and Sons, would suit your purpose.

J. E. H., *Gateshead*. Your suggestions are a little previous. So long as Mirecourt and Markneukirchen can send free into this country, nothing but failure could be looked for.

C. P. T., *Worthing*. Gosselin was a pupil of Koliker, and dates 1814 to 1830. As amateur work it is excellent, and shows that a good master begets good pupils.

W. H. S., *Newport, Mon.* Try Messrs. F. W. Chanot and Sons, sending size required. We are pleased the viola articles meet with your approval. They commenced in July number.

N. B. We are unable to trace the name of Francesco Scapio. He must be one of the thousands unknown.

J. R., *Warrington*. "La Sonnambula" is a celebrated opera by Bellini, to whom no doubt your violin is dedicated. Read the libretto and you will probably see why.

## DONAJOWSKI'S OCTAVO EDITION OF CHAMBER MUSIC.

## QUARTETS.

- No. TWO VIOLINS, VIOLA and 'CELLO.
1. BACHMANN ... Intermzzo Minuet
  2. VINCENT, G. F. ... Menuet and Trio
  3. TROUSSELLE, E. J. ... HAYDN's Last Minuet
  45. TAYLOR, H. J. ... Serenade (Pizzicato)
  53. MOZART ... Symphony in G
  54. MOZART ... Serenade (Posthumous)
  65. TOLHURST, H. ... Allegro Moderato
- TWO VIOLINS, 'CELLO and PIANO.
5. WAGNER, O. ... Barcarolle
  6. WAGNER ... Bongo
  57. GODFREY, Percy ... Fantasia on Folk-Songs
  59. GODFREY, Percy ... Swing Song and Pierrot
  60. GODFREY, Percy ... Slumber Song and Intermezzo
- THREE VIOLINS and PIANO.
20. TROUSSELLE, J. ... Barcarolle
  21. TROUSSELLE, J. ... Andante Cantabile
  23. TROUSSELLE, J. ... Allegretto Scherzando
  24. TROUSSELLE, J. ... Gavotte and Musette
  52. TAYLOR, H. J. ... Serenata (con Sordino)

## TRIOS.

- No. VIOLIN, VIOLONCELLO and PIANO.
64. TOLHURST, H. ... Andante
  62. TOLHURST, H. ... Après la Valse
  33. LUCAS, CLARENCE ... Rondo in B flat
  14. TROUSSELLE, J. ... Tarentella in A minor
  17. TROUSSELLE, J. ... Serenata in G minor
  18. TROUSSELLE, J. ... Spring Song in F
  19. TROUSSELLE, J. ... Caprice in F
- TWO VIOLINS and PIANO.
30. HAYWARD, C. F. ... Danse Bohémienne
  49. JACOBI, G. ... Barcarolle
  49. JACOBI, G. ... Menuet Sentimental
  63. TOLHURST, H. ... Allegretto Grazioso
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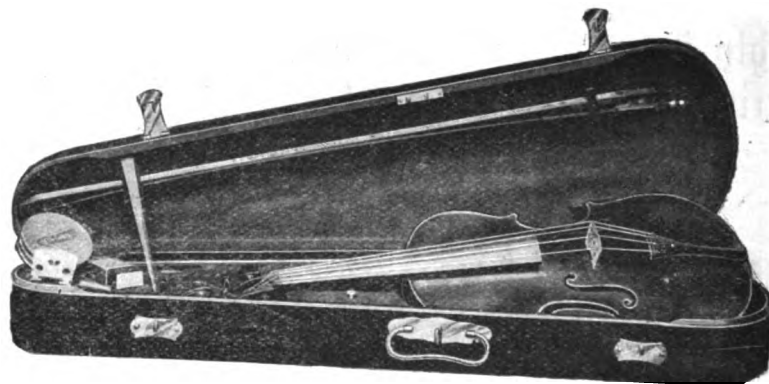
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## Violinists at Home and Abroad.

One of the most astonishing events of the last month in the musical world of London, if not the most astonishing of the whole season, was the prosecution by the police of Mr. N. Vert, the well-known and highly esteemed concert agent, for "unlawfully procuring VIVIEN CHARTRES, a child under the age of eleven, to perform at a concert at Queen's Hall at three in the afternoon, contrary to the statute," and of Mr. John Chartres "for allowing the child to be on the licensed premises for the purpose of playing." The summonses were taken out under Section 2 of the Prevention of Cruelty to Children Act of 1904. The case was fully reported in several of the papers. From the reports I gather that the point on which Mr. Vert was mulcted in a fine of five and twenty pounds and costs and Mr. Chartres of five pounds and two shillings costs, was that the child was permitted to perform after an agent from Mr. Vert had inquired of the police beforehand what course he should pursue, and that when the police informed them of the illegality of the child's appearance they still persisted in permitting her to appear. That is to say they were punished for disobedience to the law. That is all very well, but was the law drawn up and placed upon the statute books of the country for such cases as this? To the best of my not too vivid recollection the bill was introduced and passed to prevent young children's lives being endangered by street acrobatic performances of a rough and ready type—that is, for performances which might result in actual death or permanent disablement. No one will deny the value of such an act of Parliament for such a purpose. But when an artistic career is in question, when the danger of physical danger of any kind or of moral and mental overpressure is practically entirely absent, it seems to the lay mind, to the man in the street, an extremely harsh reading of the law that results in so high a fine. As my readers know, I heard little Miss Chartres play at her concert and wrote in terms of warm praise of her performance, while I—the father of a family—have never seen a happier look on a child's face than on hers when she was playing. Does it mean nothing—this early beginning of a career which may lead on to Heaven alone knows what heights? Of course a big success at nine or ten must enhance the artistic value of an instrumentalist; it is an asset in itself likely to be of enormous value to its owner when its

owner has grown up and developed into a fully fledged artist. No doubt the magistrates are "there" to translate and apply the law. But in a case like this I do think something else might have been done for the sake of the budding artist, and, anyhow, it seems to me right to all concerned that this view of the matter should be put forward—that the punishment was awarded for disobedience to the law after due warning had been given, and not for cruelty to children. To talk of cruelty in such a case is, as I know, quite absurd; and as someone has pointed out it is far greater cruelty to a budding genius to attempt to suppress that genius than to encourage it by letting it have at least limited sway.

Since the above case occurred the death of Mr. Vert has been recorded, to the infinite regret of all with whom he came in contact. Mr. Vert was a model of what a concert-agent should be, and the press no less than the people for whom he acted as guide, philosopher and friend, have lost in him one who invariably treated them with the greatest courtesy and friendliness. Personally my applications to him for information concerning new artists and the like were invariably attended to with the most punctilious regularity and thoroughness. Certainly I never came empty away. I am glad to hear that the agency is to be carried on; for in a sense this was the traditional agency.

At the Crystal Palace the other day there was a veritable Gargantuan feast of fiddling, when an "orchestra" of about seven hundred children violinists hailing from the "Maidstone" violin classes attached to the elementary schools in London and the suburbs displayed their ability before a critical audience. The title is apparently derived from the original school at Maidstone, whereat a class was started by private enterprise. It really makes one's blood curdle to think that the youngsters, taught I daresay with great skill and all the necessary patience—I have no information whatever on the point—should be calmly set down to play selections from *The Bohemian Girl* and *Il Trovatore*! Ye gods and little fishes. I have no hesitation in describing this as disgraceful. There are tons of pieces of music written for the violin that would serve such a purpose as this at least equally well, while by such an absurd act as the selection of arrangements of trumpery operatic "excerpts" the children are actually taught to ignore one of the very first and most elementary principles of art. I see that the ubiquitous Florizel von Reuter did what a local critic described as "some solo work."

Mme. HENRIETTE SCHMIDT, who is I believe a Belgian artist, is certainly a violinist of whom far too little is heard in London concerts-rooms, although she is and has for some time been resident in London. Recently I heard her twice—once at a recital and once at a concert given by her string-quartet. At the former she played a charming concerto in D minor by Tartini, said to be the first performance in England. As Signor Emilio Pente, of whom and of whose discoveries of Tartini manuscripts at Padua I have already written in these columns, was probably the discoverer of this concerto, Mme. Schmidt's may well have been the first performance over here. Be this how it may the concerto is a delightful old-world work, and was very finely played.

At the very end of May Herr FRITZ KREISLER, fresh from abroad, gave a concert in the Queen's Hall, London, and created what was a positive furore. He played concertos by Bach and Beethoven, and Tartini's evergreen "Trillo del Diavolo." A brother violinist, Senor Arbos, conducted the orchestra very sympathetically.

BRONISLAW HUBERMANN, too, gave another recital with a programme entirely selected by the audience at his previous concert. It was a quaint scheme, considering how musical taste has advanced, for it contained the Kreutzer sonata, Mendelssohn's violin concerto and two or three of the Brahms Hungarian Dances arranged by Joachim—rather a triumph, that, for the *laudator temporis acti*.

Messieurs ARMAND FERTÉ and MARCEL CHAILLEY, a pair of young artists who hail from Paris, gave recently a couple of recitals with good success at the Salle Érard. I confess I was rather astonished when I went to the first recital to find so large an audience, for audiences are very coy in the matter of turning up in the concert-room. They played a Mozart sonata—that in F to be exact—with commendable restraint and freshness, and though M. Chailley is by no means an astonishing violinist, he played expressively and well a romance by Lalo, that quite hackneyed piece, "L'Abeille" by Schubert (not Franz) and Vieuxtemps's "Fantasia appassionata." He has a brilliant but rather shrill tone.

M. JOHANNES WOLFF, who has not been heard a great deal in public in London in recent months, was not long ago in Paris, where he gave a concert, I hear, with very great success.

The NORA CLENCH Quartet produced, for the first time in England another quartet by

Taneiev, the first having been given by them in the early spring. The second, Op. 13, No. 5, in A, is a curious, rather vague composition, as if a very complex modern musical mind were trying to write in the style in which its owner imagined Mozart would write were he alive to-day. The result was not altogether satisfactory, and the composition was not particularly effective, or worth the great trouble that evidently had been expended upon it.

Lately there has been quite a run on Beethoven's violin concerto. Mr. JOHN SAUNDERS played it at Mr. Joseph Ivimey's concert in the Queen's Hall with the orchestra of the Associated Amateur Orchestral Society. Then Master FRANZ VON VECSEY played it at his own recital—the first he gave since his return from America; he repeated it—or will have done so ere these notes are in print—at the last Philharmonic Concert of the season. Von Vecsey seems to have gained in the general style of his playing since last he was among us, a fact that makes it all the more difficult to understand the reason of his failure in America—(I presume the paragraph is true which went the round of the press a month or so ago, which stated that VON VECSEY'S American tour had to be abandoned). He is a fine little artist, and every one interested in violin playing will watch the future of the two boys, FRANZ VON VECSEY and MISCHA ELMAN.

The fact of the term "Jubilee" being applied to the concert given on June 19th by KUBELIK seems to have led many astray who sought to divine its meaning. Various explanations were vouchsafed, I believed, by the agent who "ran the show." It was the five hundredth concert he had arranged for KUBELIK, and it was KUBELIK'S five and twentieth concert in London—(I should have thought that he had given a far greater number). The date also was the anniversary of the birthday of KUBELIK'S family, though why this event should have a one year jubilee is not very clear. Kubelik, I am told, was not in his best form, and was rather overshadowed by the new conductor, Professor Ernst von Schuch, from Dresden.

Professor ARTHUR NIKISCH paid a fine and well-deserved tribute to the London Symphony Orchestra at their first annual dinner a week or two ago, when he said, "I do not hesitate to say that your organization is one of the finest orchestras in the world." Nikisch is one who speaks by authority for he is at present conductor of the famous Gewandhaus in Leipzig and of the Berlin Philharmonic, while in former years he directed the Leipzig

Opera orchestra (he is now the Intendant of that once fine Opera) and the Boston Symphony Orchestra. He was once a first violin in the Royal Orchestra at Vienna, and as a violinist he not only gained many prizes in the Vienna Conservatorium, where he was musically educated, but took part in the historical performance at the laying of the foundation stone of the Bayreuth Theatre, when Professor Wilhelmj led the orchestra which included Halir and other great players.

M. JEAN GÉRARDY has been in London again; he played at one of M. Louis Hillier's pleasant festival concerts. It was a thousand pities to see the beggarly row of empty benches day after day at these concerts. The orchestra of the Ostend Kursaal was a fine one, and the programmes were nearly always genuinely interesting. M. GÉRARDY played with exquisite beauty of tone and a masterful technique Boëllmann's symphonic variations and Bruch's "Kol Nidrei."

M. ACHILLE RIVARDE is not often heard in public nowadays, which is a pity, for he is an interesting violinist. At the last Philharmonic Concert but one he played Stanford's violin concerto in D—a work I am told which is not over-crowded with beauty.

My Dublin correspondent tells me that the great Irish Festival, the Feis Ceoil, was held during the last week of May, and was a great success musically, and he believes financially also. The principal prize-winners in the various competitions were: Senior violin, Miss KEADY, of Blackrock: test pieces were Beethoven's Romance in F and the first movement of Spohr's ninth concerto. The Senior violoncello prize went to Mr. CARRODUS TAYLOR (good Christian name that, and full of omen!), who had to play Boccherini's third sonata. The Junior violin prize was won by Miss M. PORTER, the second by Miss EDITH KELLY—a ten-year-old: the viola prize by Mr. A. J. CRICHTON, and the string quartet prize by Miss A. DILL's party from Belfast. Mr. ARTHUR PAYNE was the judge, and besides scored a brilliant success by his playing at one of the festival concerts of the last two movements from Mendelssohn's concerto.

Notices of and remarks on several interesting concerts—that by Mr. FRANCIS MACMILLEN for example—must be held over until next month.

GAMBA.

Mr. NOAH RIGBY, a pupil of Mr. John Lawson, was awarded the premier prize in the open Violin Solo Competition at The Vale of Conway Chair and Crown Eisteddfod, held at Llanurist on Whit-Monday. Dr. Coward and J. H. Beswick, Esq., were the adjudicators.

## VOLINS UNDER THE HAMMER.

MESSRS. PUTTICK AND SIMPSON'S Auction Rooms, Leicester Square, on May 30th. The following were the prices realised by the principal lots:—A violin by Augustinus Chappuy, Paris, 1764, original label, in case, £7 15s.; violin by Chappuy, £4 7s. 6d.; violin by Buthod, £4 5s.; violin by Carlo Antonio Testore, £4; violin by Panormo, Palermo, case and bow, £8 5s.; old violin labelled Jacobus Stainer, in case, £3 17s. 6d.; violin by Preston, London, original label, £3; old violin, the back inlaid, with case and bow, £8 10s.; old violin, labelled Francesco Ruggeri, with case and bow, £5 5s.; old violin, labelled Nicolas Amati, with case and bow, £3 5s.; old violin, labelled Nicolas Amati, with case and bow, £2 10s.; violin by Jacob Rauch, £2 15s.; violin by Franciscus Rugerius, 1694, with case and bow, £6; old violin by Chappuy, £4 10s.; old violin, with inlaid back, in case, £8 15s.; old German 'cello, purfled, case and bow, £4; Italian tenor, in case, £5 5s.; French violin, Strad copy, case and bow, £5; fine old Italian violin, in case, £9; fine old violin by Egidius Klotz, £5; small size Italian violin by Nicolaus Amati, belly and head not original, with guarantee of Messrs. Hill and Sons, £5; fine violin by Egidius Klotz, in case, £5; 4-stringed double bass by Lafleur, £11 10s.; fine old French violin by Moitessier, case and bow, £4 4s.; fine old Italian violin in case, £4; violin by Panormo, case and bow, £14; violin by Richard Duke, in case, £7; fine old Italian violin, £4 15s.; viola by Pique, in case, £3; violin by William Forster, £6; old German violin, with case and bow, £6; 'cello by Thierry, Paris, £3 7s. 6d.; violin, stamped Mougenot, in case, £4 5s.; violin by Andreas Amati, 1720, £2; violin by Andreas Amati, 1721, in case, with bow by Bazin, £4; small size violin by Gagliano, in case, £7; old Italian violin by Storioni, £7 15s.; violin by Sebastian Klotz, 1779, with case and two bows by Weichold, £3 3s.

MESSRS. GLENDINING AND CO.'S Auction Rooms, 7, Argyll Street, Regent Street, W., on Wednesday, June 21st, 1905. The following were the prices realised by the principal lots:—An old Italian violin by David Tecchler, Rome, 1712, £4; fine old violin by Joseph Hill, £6 10s.; fine old Italian violin, £7 10s.; violin by Fendt of Paris, £5 15s.; fine old violin by Fendt of Paris, £11 5s.; fine Italian violoncello, by Domenico Montagnana, Cremona, 1742, with bow, £13 10s.; violin by John Baptista Ceruti of Cremona, dated 1860, £9; well-made French violoncello, £4 4s.; old Italian violin by Felice Beretta, of Como, about 1770, £10; old Italian tenor, £4 4s.; very fine violin by Gregorio Montaldi of Cremona, a pupil of Antonius Stradivarius, with Mr. Horace Petherick's certificate, £48; fine violin, labelled Peter Walmsley, £6 10s.; fine old Italian violin, labelled Stradivarius, with bow, in case, £6 15s.; old Italian viola by Joseph Rocca, £7 10s.; violin by Gagliano, dated 1752, £8 15s.; old Italian violin, Gisalberti School, £5 5s.; very fine violin by the great master Antonius Stradivarius, dated 1721, in excellent preservation and of very fine tone, with Mr. F. W. Chanot's certificate, £550; very fine gold-mounted violin bow, by Voirin, £6; violin by Andreas Guarnerius, "fecit Cremona, sub titulo Sancta Teresia, 1696," in perfect condition, £70; fine old Italian violin, £3 7s. 6d.; fine old violoncello, labelled Nicolas Amati, £2 17s. 6d.; fine violin, in good preservation, by Laurentius Storioni, fecit Cremona, 1765, with warranty by Angelo Zanetti, Italian expert, £8; fine old violin by Bernardo Calcagno of Genoa, with certificate of Messrs. Wm. Hill and Sons, in case, with bow, £40; very fine

viola by Szepessy Béla, with two bows in case, £7; fine viola by Gabrielli, of Florence, £40; splendid violoncello by Bernard Simon Fendt, made for the London Exhibition of 1851, mentioned by Mr. Hart in his book, "The Violin," £38; violin by Perry, £2 10s.; very fine English violoncello by William Forster, known as "Old Forster," about 1760, original label, and certificates of Mr. Joseph Chanot and Mr. J. M. Fleming, £28; fine and perfect violin by Sebastian Klotz, £5; old Italian violin by Storioni, £7 15s.; fine old Italian violin, in case £4 15s.; important violin by the celebrated Joseph Guarnerius del Jesu, in excellent preservation. Formerly the property of Sivori of Genova, pupil of Paganini, to whom it was presented by the Conti di Cittadella. After the death of Sivori, the violin became the property of Count Bonmartini, £340; very fine violin by Francesco Ruggeri, in case, £7 5s.; small size Italian violin by J. B. Ruggerius, Brescia, in excellent case, £3; violin by Giovanni Francesco Pressenda dated 1843, one of the finest specimens of this maker, in perfect state of preservation, £85; old violoncello, after Testore, £4; fine old Dutch violin, £4 15s.; very fine violin by John Watson, £4 10s.; violin by N. F. Vuillaume of Brussels, dated and stamped, 1866, £10; fine old violin by Leopold Widhalm, 1777, original label, £7; old Italian violin by Castro, Venice, £6 15s.; gold-mounted violin bow by Francis Tourte, £3 15s.; fine old violin, Venetian, about 1730, Peter Guarnerius School, £6 15s.; fine old Neapolitan violoncello, in excellent condition, £9; fine violin by Francesco Stradivarius of Cremona, with certificates of Mr. Horace Petherick and Messrs. Balfour and Co., also the opinion of Messrs. W. E. Hill and Sons on this violin, £150; violin by Petrus Guarnerius, filius Joseph, Cremonensis fecit, Venetia, Anno 1700, very fine tone, fine condition, £95; old Italian tenor by Luigi Bajoni, £3; violin by Giov. Francesco Leonparri of Milan, dated 1755, £17 10s.; fine old violin by Egidius Klotz, original label, in excellent case, with silver mounted bow, £6 5s.; fine old Italian violin, £4 5s.; violin by Gottlieb Pfretzschner of Cremona, original certificate of Messrs. Hill and Sons, £15 10s.; old Italian violin by one of the Testore Family, with Messrs. Balfour and Co's. certificate, £22; old Italian violin, probably by Panormo, with bow, in case, £32; old violin labelled Jacob Stainer, with bow, in case, £2 17s. 6d.; old Cremonese violin, bearing original ticket, £2 10s.; fine old Italian violin by Sechini Sabitino, of Pesaro, £2 18s.

### VIOLIN VARNISH.

THE old Cremona with its admirable purity of tone is well known to all amateurs of music. We do not however wish to cast any slight upon modern industry, which in the hands of experienced and skilled workers provides us with remarkable and scientifically constructed instruments with which a virtuoso can render exquisite effects. Nevertheless the best concert violins are in most instances old ones; dating back several centuries. There is a current opinion in the musical world that the secret of violin making has been lost. Yet the instruments of to-day are as similar as possible to those of the old Italian makers; the kind of wood, strings, mounting, all are identically the same. As for form and details of structure, they are also scrupulously similar. The sound emitted, however, is more hyaline, and the practised ear of the expert fails to recognize that infinite softness peculiar to the old violins. What is the cause of this difference? After long and patient studies specialists have

concluded that it is solely due to the varnish. The numerous discoveries of modern chemistry are now within reach of industry, and formulæ for varnish are many. Specialists give more than a hundred—oil, spirit, alcohol varnishes, etc., a certain number amongst which are employed by violin makers, each of whom has some jealously guarded secret recipe. The researches of M. Mailand demonstrate that pliancy is the essential quality to seek for in the manufacture of varnishes for string and bow instruments. In fact they must adapt themselves to the incessant stresses in the wood and not impede its modifications. Their quality has an incontestable influence on the instrument. They are coloured red or yellow when required, or both colours are mixed. Alcohol is usually employed to incorporate them with the varnish. Now according to Mailand too great siccativeity of this solvent is detrimental to the varnish, and he recommends a very careful fractional distillation of the varnish, so as to completely expel all the alcohol, as is the custom of many violin makers. M. Laurent Nadin thinks that lavender and rosemary oils must have played an important rôle in the old varnishes and that inspissated oil, i.e., that which has thickened in air and light and thus lost nine-tenths of its weight, would be a good substitute for lavender and rosemary. The following is the type formula of the Mailand varnish.

Mastic in Tears ..	..	0·909	to	1·515
Very soft dammer ..	..	0·454	..	0·760
Inspsiated oil ..	..	8·183	..	6·815
Raw linseed oil ..	..	0·454	..	0·910
		10,000		10,000

A layer of crushed glass is first laid in a glass vessel with wide bottom, then the thick oil is added, and finally the mastic. The dammar is added, while stirring, after twenty-four hours and the oil is poured in last. The mixture is then let rest for fifteen days away from light and finally filtered on cotton. To acquire all its properties the varnish must be kept eight to nine months in a dark cellar. A red colour is given it with sandal wood, caillatour (?) dragon's blood and yellow with gum guttæ. The yellow tint can be modified by aid of the reds.

Recent investigations give us to suppose that the famous Cremona varnish was made with a certain amount of a varnish now sold under the name of Han-Kao. The British Consul at Hankow, a large commercial town of China (province of Hupe), made inquiries regarding the origin of this famous varnish. It is simply the sap or gum of the *Rhus vernicifera*; but it is requisite to know the way it is collected and the precautions taken to ensure quality. Incisions are made in the tree before daybreak and the gum is gathered in darkness, then filtered in a cotton bag which retains a magma of impurities. The work is always executed in darkness because light makes the varnish coagulate, thus rendering clarification impossible. The sap must not be filtered in damp weather as moisture would solidify it. The Chinese apply the varnish with a ball of worn soft silk and it must only be used in damp weather, as in a dry atmosphere the varnish, at time of application, always remains viscous. In such circumstances drying takes a month. Experiments have been made with Han-Kow varnish incorporated in variable proportions in mixtures like the Mailand formula and conclusive results obtained. Thus, it seems, that the violin industry is now in possession of a material making it possible to produce perfect instruments, worthy rivals of the old Stradivaris.

COSMOS.



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## NICOLÒ PAGANINI: HIS LIFE AND WORK.

BY STEPHEN S. STRATTON.

(Continued from page 44.)

BUT, alas! even that was not the end. In the letter addressed by Paganini to the Editor of the Paris *Révue Musicale*, the closing sentence breathed a prayer that, however calumniated he might be in life, the world would at least allow his ashes to repose in peace. That appeal was not granted. It has been shown that five years elapsed between his death and his burial; fifty years more, and the repose of the grave was broken. The *Athenæum* of September 7th, 1895, contained this paragraph:—

“In the Communal Cemetery of Parma the mortal remains of the great violin player, Paganini, have just been exhumed. The violinist was buried there fifty-five years ago, nevertheless his face has been found to be well preserved and easily recognizable. It is proposed to show the body to the public before it is re-interred.”

Horrible! But first note the mistake. The body was buried fifty, not fifty-five, years before. Those terrible five years seem to have been unnoticed in this country, and I have been unable to find any reference to the mournful function of May, 1845.\*

Now, what was the reason for exhuming the remains? For the purpose of removal to a more prominent site! Thus is homage paid to genius! Such, too, was the fate of Beethoven. His remains were removed in 1888 to the Central Cemetery at Vienna, and lamentable incidents attended the exhumation. Schubert, who, by his own desire, was buried by the side of the great master, did not escape the doom; but Mozart was mercifully spared; he was buried in a pauper's grave, and his body has remained undiscovered. The story of the preservation of his skull may be dismissed as apocryphal. But what are gorgeous monuments? Does the true artist value the case more than the instrument? Why seek ye the living among the dead? The artist does not die—he puts off the “muddy vesture of decay”; he lives in his art-work.

### CHAPTER VIII.

Having traced the career of Paganini “from the cradle to the grave,” let us now look a little more closely at the man, the

artist. Glimpses of his character have already been revealed, but so curiously interesting a personality will repay further study. Totally uneducated, he yet made himself so much a man of the world, as to enjoy the personal friendship of such notabilities as Lord Byron, Sir Thomas Clifford Constable, Lord Holland, Prince Metternich and others. In his official positions at Court he comported himself with dignity. He had the pride of the artist, and would not play if the conditions were not suitable. One instance has already been given. Here is another, which also occurred in Paris. Paganini was asked to play at a Court concert at the Tuilleries. He went the day before to inspect the *salon* where the function was to take place, and found the heavy draperies so numerous that the tones of his violin would be deadened, and the effect of his playing would be lost unless those curtains were removed or rearranged, and acquainted an official with his wish. To that august personage a “fiddler” was a mere nobody, and Paganini was given to understand his proper place. Highly offended with the manner of the official, Paganini resolved not to play. The Court was assembled for the concert, but the great violinist was absent. A messenger was sent to his hotel, and was informed that the Signor had retired to rest very early.

Mobbed by ill-mannered crowds whenever he appeared in the streets, and this especially in London, when strangers not only spoke to him, but even felt him, to ascertain if he was really flesh and blood, Paganini, with his sensitive nature, shrank more and more from contact with the outer world. He was not a Milton, “whose soul was like a star, and dwelt apart,” but he was essentially a solitary, a recluse. His character was the result of his environment. Accustomed to brutal treatment in his childhood, he became hardened; set free from restraint, he tasted the wild joys of youth, only to find them turn to Dead Sea apples. Schumann, in his “Advice to young musicians,” wrote: “The laws of morality are also the laws of art.” But Paganini had no mentor, and learnt by bitter experience the lesson of life. He was accused of avarice, and many ridiculous stories were told of him. When at Prague, it is said that even the members of the theatre were struck off the free list, and he was annoyed that the police who watched the upper galleries could not be made to pay for their places! He beat down a London laundress a halfpenny in her charge for washing his shirts, and Moscheles gives currency to the story, though he cannot vouch for its truth, that Paganini gave his

\* In the *Musical World* of February 16th, 1843, there is a paragraph stating that Paganini's remains were still unsepulchred, the corpse lying in an uninhabited house.

servant a gallery ticket for one of his concerts on condition that the man served him gratuitously for one day! All these wretched things may have been true, more's the pity. But there is one little story that appears to have been overlooked. The father of Nicolo Paganini was avaricious, and compelled his son to minister to that vice, even robbing him of the first-fruits of his own earnings; Nicolo in turn became avaricious, but it was for the sake of his little son, whose life he desired might be better than his own. "He saves for his yet uneducated child," wrote Guhr, in 1829. Yes, this man, proud, scornful, despising the crowds whose money made him rich, in the recesses of his heart nourished a love, pure and unselfish. That was the fine gold; his wealth was dross. His affection for the child was boundless, and he allowed the little fellow to tyrannise over him completely. There are pretty stories of his playing with the boy, but there is nothing about teaching the boy to play—the violin. The memory of his own childhood was quite sufficient to deter him from any attempt to force instruction on his boy, and cloud the sunshine of his young life.

The world gave Paganini its plaudits and its money; but there never seemed to be any bond of sympathy between the artist and the public. Yet Paganini could appreciate kindness. Moscheles relates that the father of his wife rendered Paganini some important service before the visit to England. When Paganini first called upon Moscheles he was profuse in expressions of gratitude, and taking down a miniature portrait of his benefactor he covered it with kisses. "Meantime," Moscheles writes, "we had leisure to study those olive-tinted, sharply defined features, the glowing eyes, the scanty but long black hair, and the thin, gaunt figure, upon which the clothes hung loosely, the deep sunken cheeks, and those long, bony fingers." Moscheles was of service to Paganini during his first days in London, and, to use his own words, he was paid with quite as many honied epithets as his father-in-law received. But he suspected the Italian to be rather too sweet to be genuine. Indeed, the friendship was too fervent to last long, and money was the cause of the rupture. Mori commissioned Moscheles to write a piece "Gems à la Paganini," taking the precaution of obtaining the violinist's consent. His style is imitated, and he expresses his admiration of the piece. A second and third book of "Gems" are published, and down comes Paganini with the charge of musical piracy. His permission extended only to the first book. A law-

suit was commenced, but Paganini effected a compromise with Moscheles, conceding the free sale of the three books of "Gems," in return for pianoforte accompaniments to twelve small violin pieces. Moscheles reluctantly consented to write the accompaniments, but refused to allow his name (which Paganini wanted) to appear on the title-page. Mori had to pay something by way of damages, and Moscheles at last rejoiced at being quit of an episode as little worthy of an artist, and having done with those dreadful lawyers.\*

But quite enough has been said in reference to Paganini's avarice: it has been shown that he had a motive for saving money. Is it as easy to account for other traits of his character? That aloofness, that scorn of the world, that hard bargaining: "Take me or leave me," revealing callous indifference. Was there no cause for all that? There is a very graphic, and at the same time, appalling, account of the impression produced by Paganini among the Parisians, which is translated at length in Dubourg's "The Violin." Berlioz wrote of the weird genius making his appearance in France during the uproar of the collapse of a dynasty, and arriving in Paris—with the cholera. The terrors of the scourge were powerless to check the tide of curiosity: the people were mad for the time being. This is the conclusion of the notice just mentioned: "Of such a public, and such an artist, how saddening is the sight! . . . The public, made up of idlers—of beings isolated, cold, corrupt—must be *amused*, forsooth! and the artist exhausts his taste and his sentiment, and well nigh perspires blood and water, to comply with their exactions—to *amuse* them! and if he attain this end, the public clap their hands, the manager of the theatre counts out to him a heap of gold, and he goes away, with his ears deafened at the noise which has surrounded him, and which, for a moment, it may be, has made his heart beat high;—he goes away, with a loving grasp tightened over the coin he has so hardly won; and now inwardly exclaims, with a smile of pity, 'The blockheads—the barbarians! who is there among them that can comprehend me—that can *feel* my intentions!' and then the home-returning public, selfish to the very soul, indemnify themselves for their finger's-end applause by sottish contempt, by remarks that are empty, or worse—that are scornful, bitter, shocking, disgusting even—such as those which may have been buzzed into one's ears in Italy or in Paris, but varied in a hundred ways, and aggravated

\* Life of Moscheles (English Edition), I., p. 252-7.

at will, just as *he* varies and enlarges, twists and turns, beneath his magic bow, a subject of apparently the most simple and insignificant kind. And now the voices most distinguishable among the ebbing crowd murmur out the words, 'Gambler, Libertine'! or worse. . . . And the privileged public resort again to the theatre, to admire the talent of him who they comprehend not; and the artist returns, in like manner, to *amuse* those who provoke his pity, and whom he beholds so far below him! Thus we have contempt on one side, compassion on the other; applause from hands chilled with the touch of gold, on the one part,—on the other, sounds that borrow their animation from no social sympathy! Such are the relations between the public and the professor—such the bonds that connect them!" Unhappy artist; miserable public!

(To be continued.)

## THE VIOLA AND ITS MUSIC.

BY BASIL ALTHAUS.

(Continued from page 52.)

### GRADE I. Elementary.

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In the early part of either violin or viola playing the student should remember that there are essential points to be obtained in bowing that *must be accomplished* before it is possible to make any progress whatever. The actual playing a few easy exercises in a shaking and slovenly way cannot be counted as progress—the point is *how to avoid* making these miserable noises. A few quotations of the text of this work should be engraven on the minds of all would be players, and we will take them in the following order:—

(1). "The first condition of acquiring good tone is *always* to keep the bow *parallel* with the bridge."

This is a known fact, and one that can be easily proved by placing the instrument on the table and drawing the bow across any one of the strings in a diagonal direction. It will

be found that there will be *no tone*, only a kind of blurred noise, and again, if pressure be brought to bear, the result will simply be a scratch.

Now the question arises, how is one to avoid this crooked way? First of all we must observe another quotation.

(2). "The bow must be held in the hand *firmly enough* to prevent it slipping."

Common sense will tell us the necessity of this, and as a simile we take the use of any ordinary implement used by the hand, the best perhaps being the *pen*. Universally the pen is held just firm enough to be able to direct it, and the position is not altered, whether in making a *y* or a *z*, or, for an implement requiring more force, take the hammer, and the same conditions apply.

Another quotation helps us: "When additional force is required in playing, it should be exerted only by the forefinger, thumb and wrist. The lower arm obeys this force by being kept quite independent of the upper arm. The upper arm and the shoulder should never move directly. All the fingers should lie as loosely as possible on the stick and should be free from any stiffness."

Naturally this "looseness of the fingers" is regulated by the amount of force required, but the one point to observe is, that the bow is held with the finger and thumb, therefore, in order to enable one to direct the bow parallel with the bridge, the wrist must be perfectly free from all stiffness, and it will be found that at the commencement of the down bow the wrist is raised as high as possible, turning the stick of the bow slightly towards the finger-board, and as the bow descends the wrist descends with it. All imperfections of tone are caused by the stiffness of the back arm, or its interference in trying to produce the tone. As a matter of fact, the back and fore-arm simply unfold as it were in a natural, easy and graceful manner.

The author speaks of the "angular projection of the hollow of the nut" as being quite useless and advises having it filed away, "so that the point of the thumb may be placed not on, but in the nut." This is only a matter of choice or habit, all bows are made with this projection, and most players find that it tends to give a firmer grip; on the other hand there are people with extremely sensitive fingers who find this projection painful, in such a case its removal may be necessary.

Proceeding with the exercises given, which are extracts from Kreutzer, Fiorillo and Rode, easily written in minims and crotchets, and form a series of exercises for acquiring a straight bow. These exercises can be supplemented

either by the exercise in its entirety, or by easier or more difficult exercises of a similar nature, according to the advancement of the player. The author puts a note to this effect.

There are some excellent pages on scale playing and *staccato* bowing, which will be found very useful at a later period, and some sound advice for the *spring* bow.

#### GRADE II. *Easy.*

"Twenty-four Studies," by Louis Kron, Op. 83 (Breitkopf, 2s. net). The first study in C major is on scales, a special feature being the avoidance of the fourth finger. It is a good study for acquiring speed, though it must be remembered that the speed must be gradually attained, in fact, the sixteen notes in one bow should be practised just as slowly as the player can get them comfortably in one bow. It is even advisable to practise with eight notes in one bow. The second study is also legato. A special difficulty occurs at the first bar, which will require separate practice, and that is, the crossing of the third finger from one string to another, thus:—



This entails moving the third finger from one string to another, not bending it over.

#### GRADE III.

##### *Using first and third positions.*

"Theme avec variations," by Guido Papini, Op. 57 (Chanot and Sons, 3s.) This easy flowing melody is very grateful to play, the three variations are simple and taking and are further enhanced by the clever piano part.

The second suite of "Petite école de la Mélodie," by Ch. Dancla, Op. 123, transcribed for the alto by Ph. Roth (Schott, 8s.). The suite comprises six pieces of a varied character, *Petit air varié* in G major, with a short introduction followed by Theme and variation. The variation is in triplets with mixed bowings. An *Andante Cantabile* in B flat major and a *Prière* in A major are very melodious. *Barcarolle* in B flat. *Mazurka* in A minor is a dainty piece. The succession of down bows should be played near the heel. The second part in F, marked *molto staccato*, is best in the middle of the bow. This passage was originally intended for the *sautillé* bowing, but for the alto it is best played with a light and firm stroke. The last of this set of pieces, *Introduction and Rondo* in D major, makes another nice little solo. The whole set can be well recommended.

"Chanson," by Guido Papini, Op. 57 (Chanot and Sons, 3s.). A good arrangement by the composer of this charming little melody. Both treble and alto clefs are used.

#### GRADE IV.

##### *Not exceeding the third position.*

"Sonate IV.," by Francœur (Schott, 5s.) This is one belonging to the collection of the *Classical Masters*, by Alard, transcribed for the viola by H. Dessauer. The music of the old masters is very satisfying, and withal this particular form of music makes such excellent material for study. The movements include an Adagio, Corrente, Aria, and Sarabande, all of which are in E. The *Adagio* calls for plenty of good round tone, the *Corrente* must be played with a light bow. The *Aria*, which is in gavotte form, is very pleasing and not difficult to play. The first part of the *Sarabande*, in three-four time, must not be taken too quickly, so that the second part in six-eight will show up more brilliantly. The phrasing and fingering given are all that could be desired.

"Allegro con moto," by Rubinstein, Op. 11, revised and fingered by Fr. Hermann (Augener and Co., 1s. net). An effective drawing room piece in the hands of a musical player, that is to say, that there are no passages or phrases that require any great technical skill. It is in the interpretation where the player's powers are taxed. As the piano takes a prominent part, this piece is not recommended to those unable to find a reliable colleague.

"Six Nocturnes," by Kalliwoda, Op. 186 (Augener and Co., 2s. 2d. net). It is almost safe to say that these six pieces enjoy the most popularity amongst viola solos. That they suit the instrument there is no question, besides being a type of music that even the most uneducated player can appreciate; and yet there is nothing commonplace. The secret, if there be such a thing, lies in the simple fact that a good honest melody is bound to find favour with all.

These Nocturnes vary somewhat as to difficulty, but not so much that they require to be put into either a higher or lower grade than this one, but in some cases a more advanced fingering could be taken with advantage; for example, to quote the first two bars of No. 1, they are quite playable in the first position, though a better effect can be obtained by the following fingering:—



Seven bars from the end we have:—



The staccato is out of place and sounds hard, the bowing given *under* the notes is recommended.

The second Nocturne, *Allegretto, ma un poco vivo*, has a very jolly swing to it, the accent on the first note should be particularly noticed. In the second part the two quavers slurred, with quaver rest in between, must not be made too short.

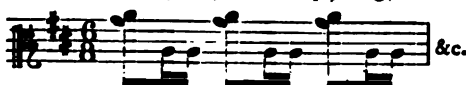
No. 3, *Poco Adagio* in F, is the easiest of them all and a most telling piece; one in which the player has every chance to make a beautiful tone.

No. 4, *Allegretto, ma un poco vivo*, is a lively pastorale movement. The arpeggio passages in the middle are made more effective by a decrescendo on each one so:—



No. 5, *Adagio con molto espressione*, is the most solemn of them all. In the *grandioso* part the bow must be kept well to the string. In the skips from the C to D string the bow must pass over the intermediate string without sounding it, or the bow may be taken right off the string after sounding the open C.

No. 6, *Allegro Moderato*. Plenty of movement must be kept up. The passage:—



must be played lightly, remembering that it is only an accompaniment to the piano.

These Nocturnes will ever be a source of delight to all viola players. The piano accompaniments to all are extremely interesting and most grateful to play.

#### GRADE V. As far as fifth position.

"Select Studies, Book III.," by Emil Kreuz, (Augener, 1s.). Continuing with these studies—No. 3. is by Spohr and is all in the third position. It is the legato study in E flat transposed to A flat from the Violin School. The extension of the fourth finger is frequently used and fully illustrates the real uses it can be put to. No 4. is taken from one of the *Sonatas* of Corelli and is capital practice for large bowing at the point. Most of it is in the first position.

No. 5 is the first study in Fiorillo. No. 6, one taken from Mazas' celebrated *Thirty-six Etudes*, is a splendid study for strengthening the up bow and should be played at the extreme point, bringing each down bow right down to the tip.

"The Third Sonata," by Boccherini (Schott, 5s.), provides a fund of enjoyment. The first movement in G major, *Largo*, is of a florid character. The second, *Allegro alla Militaire*, in which some brilliant chord passages occur. The last movement is a *Menuett*.

#### GRADE VI. Difficult.

"Select Studies," Book III., by Emil Kreuz (Augener and Co., 1s. net). Before commencing the practice of this useful book of studies, it is absolutely imperative that the student should commit to memory the various signs or letters representing the indications of bowing, for the author has been at particular pains to indicate the quantity and style of bow to be used for each phrase. To the student this will be of great assistance, and more especially to those who are unable to obtain professional assistance for the time being. This book consists of twenty studies in the first three positions, which are all at a somewhat advanced stage. Commencing with No. 1, we have a transcription from Louis Spohr's "Violin School," which will be easily recognised from the following quotation:



and will further illustrate the above-mentioned method of bowing; taking each mark, we have W.B.—Whole Bow, and on the third bar, H.Bu.—Half bow upper. S.St.—Short Stroke, which signifies about two or three inches, played at the exact spot at which the bow arrives for the preceding note, which will naturally be, according to directions given—in the middle of the bow, then H.B.l.—Lower half of the bow.

In all cases the word *restez* is used to indicate that the passage or entire exercise is to be played in the same position, unless contradicted. The second position comes to many players and students as a kind of nightmare. One can always notice the scared look on the student's face when this position is even mentioned, and yet from many points it



is of vast importance. For instance, there are some passages that can only be played in this position with ease. The quotation given is a good example, also such phrases as the following, that are so often used in accompaniments:—



It will be seen at a glance that these examples just fit the position. At (c), of course, the second position is imperative. As another important reason for making a special study of this position, it gives the player a better idea of the relative position of the fingers from one note to another, and helps to foster a purer and more reliable intonation.

Passing to the second exercise we have one by Campagnoli, in which the chief difficulty to overcome is the changing from the first to the second positions and vice versa. This is even more difficult to accomplished with ease, than the changing from first to third. The exercise chosen is excellent, not only for the practice of it, but also for showing to what beneficial purposes these two positions can be used; take for instance the passages commencing on the fifth bar:—



The second part of this study in B flat minor, *Allegro moderato*, gives many more examples convincing one of the necessity for a proper knowledge of the second position.

"L'Angelus," by Henry Vogel (Schott, 4s.). A good concert solo—the viola part is

two pages in length and contains plenty of effective bits, the sustained chords with the pizzicato for the left hand and the octaves are all telling in a solo.

"Six Concert Studies," by Prume (Cranz). Continuing these studies, No. 2 is continued throughout in the following style:—



No 3, "La Raisonneuse." One of mixed bowings, it is six pages in length and is interesting if somewhat fatiguing to play.

GRADE VII. *Very Difficult.*

"Rode's Caprices" (Cranz). Continuing with No. 4 "Siciliano." The graceful chords in the opening must be well sustained. In the allegro which follows there are some special bars accented thus:—



in these particular bars the accent is very often played by lifting the bow off the strings and bringing it down with force on the accented note. It has a good effect, and is also good practice. The allegro should be played with a good *martelé* stroke throughout.

No. 5, *Moderato*  $\text{♩} = 104$ , lends itself to a variety of bowings. The opening bar should be commenced near the heel, the quavers requiring about half a bow. In the second bar, the notes marked with a dot can be *sautillé*. The mark  $\diamond$  occurs a good deal on the first page and helps to a proper interpretation.

(To be continued.)

## TARTINI.

By E. VAN DER STRAETEN.

(Continued from page 48.)

IN 1728 Tartini founded a school of music at Padua, which town he never left again after his return from Prague. Pupils from all parts of the world went thither to benefit by his instruction and he was justly called "Il maestro delle nazione" (the master of nations).

Among his numerous pupils were: Nardini, Pasqualino, Bini, Alberghi, Domenico Ferrari, Carminati, Maddalena Lombardini (Madame Sirmen)—to whom he addressed the famous





letter on the art of bowing—Pagin, Lahoussaye, Rust, and many others. As Director of Music at the church of St. Antonio he received 400 ducats per annum, and that position only imposed the duty to play on great festivals, but he never missed a week without playing several times. He died of scorbut on the 16th of February, 1770. Joh. Ad. Hiller attributes his death to cancer in the leg.

He left all his manuscripts to Count Turn and Taxis, his patron. The "Journal Encyclopédique de Venise," of 1775, contains a notice that Captain P. Tartini, a nephew of Giuseppe, had deposited with Antonio Nazzini, an excellent violinist, the following compositions found among the MSS. after the master's decease:—42 sonatas, 6 more modern sonatas, trio, 114 concertos, 13 more recent concertos, etc., which were offered for sale by Carminar at Venice. What has become of these treasures?

Tartini's published works consist of:

First book of sonatas, Amsterdam, 1734; second book of sonatas, Rome, 1745; nine books of concertos were published in Amsterdam and Paris. "L'arte d'ell arco" (variations on a jig by Corelli) was published by Cartier in Paris. Eighteen concertos were published by Tartini in three books. He wrote over one hundred violin sonatas, some of which rank among the finest compositions for that instrument. The Adagio from his sonata, "L'Imperator," he used to play every Sunday during divine service at the church of St. Antonio.

The story of the sonata known as "Trille du Diable" was related by Tartini to his friend Lalande, the famous French astronomer, and through him it became known to the musical world. It may be found in almost every book on the violin, and we can therefore dispense with its repetition in this place.

The importance of Tartini's violin compositions lies in their great variety of expression as well as of figuration. Perhaps not two are alike in poetical conception, and even their formal construction shows a great variety, partly arising from an instinctive feeling that the existing form was not satisfactory to enable him to express his ideas. His "Art of Bowing" has recently found an exponent in Kreisler, who makes its wonderful devices more apparent. His theoretical works owe their existence apparently to a desire to shine as a profound theorist. He gloried to parade with long rows of figures, though it was an open secret to his learned friends that he did not even know the laws of ordinary arithmetic. Father Colombo, who published his last work on musical theory after his death, is generally looked upon as having given his services to

Tartini in the same manner as Castel did to Rameau with regard to the theoretical works of the latter.

Tartini wrote only one vocal composition, viz., a Miserere sung before Pope Clemens VI. in the Sistine Chapel on Ash Wednesday, 1768, and which is considered one of his finest works.

Algarotti tells us that before composing a piece Tartini used to read some passage or other from the poems of Petrarca, with whom he was greatly in sympathy on account of his refined sentiment. He did this in order to find a definite object for musical expression, and this object he always kept in view while writing one particular composition. Thus he combined uniformity of thought with the greatest variety of expression. Ginguené, in analysing the concertos of Tartini in the great French Encyclopædie, says: "It is known that this great man brought about a double revolution; in musical art, and in the art of violin playing. Noble and expressive strains (chants), a scientific but natural treatment based on melodious harmonies, subjects treated with infinite art without the air of slavish plodding and pedantry which even Corelli, who was more occupied with counterpoint than with melody, did not always escape. Nothing negligent, nothing affected, nothing vulgar; melodies to which it is impossible not to attach some meaning, and which almost seem to speak in words, such is the character of Tartini's concertos."

Fayolle says in a note to Tartini's letter to Madame Sirmen that Tartini considered *rosin* one half of the art of violin playing, and that he prepared his own rosin in the following manner:—"Put rosin and water in equal proportions into a glazed earthenware or silver vessel. Let it boil over a strong fire and skim all impurities that are thrown up in the boiling with a spoon. When no more impurities appear on the surface boil down the residue and pour it into prepared boxes or into egg shells, which can be afterwards chipped off as the use of the rosin will demand." For the use of the double bass or violoncello Ginguené recommends the addition of a little virgin bees-wax.

Tartini's death was lamented throughout the world. He was buried in St. Catherine's in Padua, a Requiem by Valloti was sung in St. Antonio, and a great funeral service was held at the Servite Church at which the Abbé Fanzago held the funeral sermon, which was afterwards published with Tartini's portrait. This portrait, from a copy in Mr. Edw. Heron-Allen's collection, appears in our present number.

## A COMPLETE COURSE OF INSTRUCTION IN VIOLONCELLO PLAYING.

BY ARTHUR BROADLEY.

*(Continued from page 45).*

(6) *Q.* I am caused great inconvenience when playing in the thumb positions by the strings cutting into the side of the thumb! Is there anything that I can do to remedy this?

*A.* I am afraid I can only recommend constant use of the thumb as a cure for the ill of which you complain. It is, however, advisable to see if you are using the thumb in a proper manner. The thumb should be placed with its outside edge on the strings; the strings should pass, one almost at the tip of the thumb, the other at the root of the nail. On no account should the higher string be so near the joint of the thumb that when rapidly moving, the rounded joint pushes the string out of place. When once the skin has hardened, or thickened at the particular places across which the strings pass, be careful to see that the position of the thumb when on the strings is not changed. A vast deal of difference exists in the character of the epidermis of different people, the most trying is that kind of skin which instead of slightly thickening, forms most painful corns. I may say the distance of the strings from the fingerboard, if not nicely adjusted, may make it difficult for your thumb to adjust itself to the new conditions imposed upon it. The edge of the thumb may be hardened and the muscles strengthened by rubbing it on the table, do this for a few moments whenever you think of it.

(7) *Q.* I am an interested student of the violoncello, and I intend devoting myself to music, my aim being to teach rather than to perform in public. Will you out of your experience inform me how I shall best succeed. Is it advisable to learn also violin and piano, or what other subjects should I study?

*A.* I can scarcely imagine anyone who will deliberately settle down as a teacher to the exclusion of every other branch of the art, however, there are teachers and very successful teachers, who seldom, if ever, play in public; so perhaps after all your determination to teach, rather than play in public, may not be so outrageous as at first sight appears. In teaching, as in any other branch of the profession, so very much depends upon the class of business you wish to do. If you desire to become an expert on the violoncello and to be known as such, it will be necessary to keep to the violoncello as your principal instrument. This point I would at once

impress upon you; if it is known that you play and teach more than one instrument, your chances of ever securing really first-class teaching, and with it good fees, will be diminished. With respect to the subjects you should study, I think besides the violoncello you should take up a course of Harmony and Theory, and—although this is quite optional and for your own use rather than for teaching purposes—a few lessons on pianoforte playing may not be out of place. A great deal can be done by judicious advertising, and by waiting; but to my mind nothing succeed so well as establishing a reputation as a player. My advice to you as soon as you are sufficiently proficient, is to commence a yearly series of concerts or recitals. As you are only anxious to secure teaching in your immediate neighbourhood, this should not be a difficult or an expensive matter; and the good work you do as a soloist, will reflect itself in the applications you will receive for lessons; as time goes on and you have pupils sufficiently advanced to appear in public, you should arrange students' invitation concerts. In short, as far as is possible with a private individual, copy the modes of the great teaching establishments and you will not go very far wrong.

(8) *Q.* Will you please tell me how I can improve my tone? I am told I play rather well but have not sufficient tone.

*A.* The power to produce a really fine tone is not acquired in a few weeks nor even months, it is the outcome of years of steady growth. Anyone who has sufficient muscular strength can produce a loud noise on the 'cello, especially when playing long sustained notes in the lower register. It is, however, a far different matter to play in any part of the instrument and in all the various bowings with good tone. To do this requires, besides knowledge, a proper condition of the muscles of the hand, wrist, and forearm. One finds many players who can play an ordinary passage with moderate tone, but immediately they arrive at any intricate bowing or fingering, the volume of tone decreases and one hears a series of scrapes or squeaks. Perhaps the following hints may be of service. In the first place tone is produced by a proper grip of the first finger on the bow, and the correct application of hand and arm pressure. If the grip and the pressure are incorrectly applied, instead of tone we have noise. Practice assiduously the upper half and upper third of the bow. In order to acquire an even tone throughout the length of the bow-stroke, it is essential that the pressure should increase as the point of the bow is reached, and as it is far more difficult to apply pressure when the



arm is extended, hence the necessity for the full development of this portion of the bow. Practice the scales first in semibreves, then in crotchets, and later in quavers, using the whole length of the bow, the upper half and the upper third respectively. When practising rapid passages in any composition, play them very deliberately, especially when first learning a work. When speed is at last attained, see that the fingers of the left hand fall firmly on the strings, and also that they work quite in accord with the bow.

(9) *Q.* My 'cello on several notes gives out a most objectionable sound, I have been told these notes are "wolf-notes." Will you please tell me what are "wolf-notes," and if there is any cure for them.

*A.* The objectionable sounds to which you refer are undoubtedly "wolf-notes." These most distressing sounds are often found on the notes E flat, E, and F, especially on the C and G strings. Wolf-notes are caused by incorrect vibration, sometimes it is a certain portion of the upper table which is too thin, or the bass bar not nicely adjusted. There is not any certain cure; that is to say, the remedy which in one case is successful may not effect the slightest improvement in what appears an exactly similar case. I have known an instance where a wolf-note made its appearance by incorrect adjustment of sound-post and bridge; when a good old bridge was fitted and sound-post re-adjusted the wolf-note disappeared. Much can be done by correct adjustment of bridge, strings, and soundpost; if this fails, the bass-bar is most likely at fault!

(To be continued.)

## KNOWN AND UNKNOWN STRADS.

In an interview obtained from Jean Gerardy, by one of the writers for the *Continental Times*, the gifted young artist is quoted as having said some curious things. Touching upon the ever-interesting subject of Stradivarius's instruments and modern imitations, Gerardy, we are told, declared that "all possibility of deception is practically eliminated, because the Strad instruments are now all catalogued and can be definitely located."

It is possible, of course, that Gerardy made such a statement to his interviewer. If he did, the statement was, at best, a thoughtless one. It is far from true that all the existing instruments which Stradivarius made are known and their present whereabouts recorded. Indeed, a second thought would convince the most credulous reader of the *Continental Times* that what Gerardy said, or is supposed to have said on this matter, is wholly absurd. Much, it is true, is being said and written every day about the greatest of Cremonese masters and his work, and there is still an endless amount of theorizing being done about the number of Strads in existence to-day

and the actual number which Stradivarius made during his remarkably long career. To get at the truth, however, or to estimate, approximately, how many instruments Stradivarius made and how many of these exist to-day, is absolutely hopeless and impossible. It is true enough that many London dealers, as well as prominent firms on the Continent, have made it their business to trace, and keep a record of Stradivarius instruments. It is also quite true that these dealers have succeeded in accumulating much interesting data and information on their favourite subject. But they have been successful only to a degree. They know, for instance, all the Strads that are in the hands of great artists or well-known players, and those that are owned by wealthy amateurs and collectors. But this is practically the extent of their information.

The present writer knows of at least two magnificent Strads that are wholly unknown to dealers and fiddle enthusiasts. One of these violins is in all but perfect condition and well covered with a rich red varnish; the other is unquestionably one of the finest instruments in existence. Neither of these instruments is for sale, and no sum could tempt their present owners to part with them. It will thus be seen that those who speak and write much on this subject, and claim to be in possession of all procurable facts, are anything but reliable in their statements. As we have already stated, dealers, and those who are specially interested in the question, are in a position to know much concerning Stradivarius and his work; but that anyone should know with anything resembling certainty just how many fiddles the great master made, or how many of these are still left to us, is obviously impossible.

That Stradivarius was a sort of travelling fiddle-maker, and that he sometimes journeyed a long distance to demonstrate his skill when requested to do so by some admiring king or queen, is also news to us. We have always been under the impression that Stradivarius's activities as a fiddle maker were confined to Cremona; and that all commissions which he received from distant cities and foreign countries were executed in his own workshop. But Gerardy has the following to say on this subject, and we give his statement to our readers for what it may be worth:

"I came across a lot of valuable old instruments when I was playing for the Queen of Spain. Among these were several genuine Strads which had been made on the spot by the great Cremona master, the commission having been given him on the condition that it should be executed in Spain. These priceless old instruments are kept quite recklessly in the chapel of the castle and taken out of their cases every day by the ordinary Court musicians who scratch the Mass upon them, without even taking the trouble to remove the rosin. They have apparently no idea of their value, and it positively distressed me to see the irreverence with which they treated them. And they will probably never fall into worthier hands, as they are as much a part of the royal possessions as are the crown jewels."

DAVID POPPER, the famous 'cellist, is a native of Bohemia, having been born in Prague, December 9th, 1843. He studied at the conservatoire in his native town, which has turned out so many celebrated string players. His first position was that of 'cellist in the Prince of Löwenberg's private orchestra. In 1872 he married the famous pianist, Sophie Menter, daughter of the well-known 'cellist, Joseph Menter. The artist couple then made concert tours throughout Europe, everywhere winning great success.

## The Editor's Table.

**Music:** The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4), fairly easy; (5), moderately difficult; (6), difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists.

FROM MESSRS. BREITKOPF AND HAERTEL.

Two albums of the *Hohe Schule des Violinspiels* of David, for violin and piano. This is a new edition of this excellent work revised by Henri Petri. Each album contains ten sonates selected from the works of the old masters. Book I. contains sonates by Biber, Corelli, Porpora, Vivaldi, Leclair, Nardini, Veracini and Bach. The fingering and bowing given is most minute, and apart from the benefit to be derived from the study, these beautiful compositions will afford all players unbounded pleasure (6-7).

Introduction and variations on the theme, *I am the little drummer*, by Ferd. David, Op. 5, for violin and piano. Though this class of solo is now rather out of date, there are still audiences who dearly love a tune with brilliant variations—or fireworks as they are so often called. It is a showy solo and of first-class quality. Henri Petri is responsible for this new edition (7).

*Twelve Italian Melodies*, arranged by C. de Beriot, new edition revised by Rich. Hofmann. A very pleasing album of pretty music (4-5).

*The Second and Third Concertos*, violin and piano, by Ferd. David, Op. 14 in D major and Op. 17 in A minor, respectively. This is again a new edition, revised by Fr. Hermann. The David School is held in esteem by all players, and has been worked on for years as one of the best schools of playing. Though these concertos are not heard in the London concert room, it is not for their lack of beauty and interest—it is simply a matter of their being pushed aside for newer works. We trust that this new edition will help to revive the former interest taken in this composer's works. Many of the present generation may not know that David, who was trained by the great German violinist, Spohr, was the master of one of our great virtuosos of to-day, to wit, Herr August Wilhelmj.

David's most popular work, of which mention has already been made, *Hohe Schule des Violinspiels*, however, is still used extensively, and takes a big place in all violinists' education.

*Sixty Duets*, for two violins, by F. David, published in two books. The first book is confined to the first position, and in the second the uses of the other positions are given. These duets are of a scholastic nature and will be of great use to amateurs, more especially to those players unable to have the assistance of a good piano accompaniment. Dr. H. Schmidt has carefully edited this edition.

*Twelve little duets*, for two violins, Op. 87, by De Beriot, are melodious and extremely easy. New edition edited by Rich. Hofmann (2-3).

*Three duos concertante*, by De Beriot, Op. 57. These well-known duets are always acceptable to players who like this form of music; they are exceedingly brilliant (6-7).

*Six Suites*, for violin solo, by Bach, is the 'cello suite arranged by David, the original keys have been altered to suit the violin. This suite is first-rate study (6).

*Idyl*, for violin and piano, by O. Floersheim. In the hands of an artist this piece would be effective,

the ordinary amateur would have a difficulty in giving the right interpretation (5).

*Elegy*, in G minor, for violin and piano, by Jenő Hubay. A capital small solo for concert work (6). We notice that the right of performance is reserved.

*Romance*, by E. Centola, for violin and piano. An easy piece in A minor (3).

FROM MESSRS. F. W. CHANOT AND SONS.

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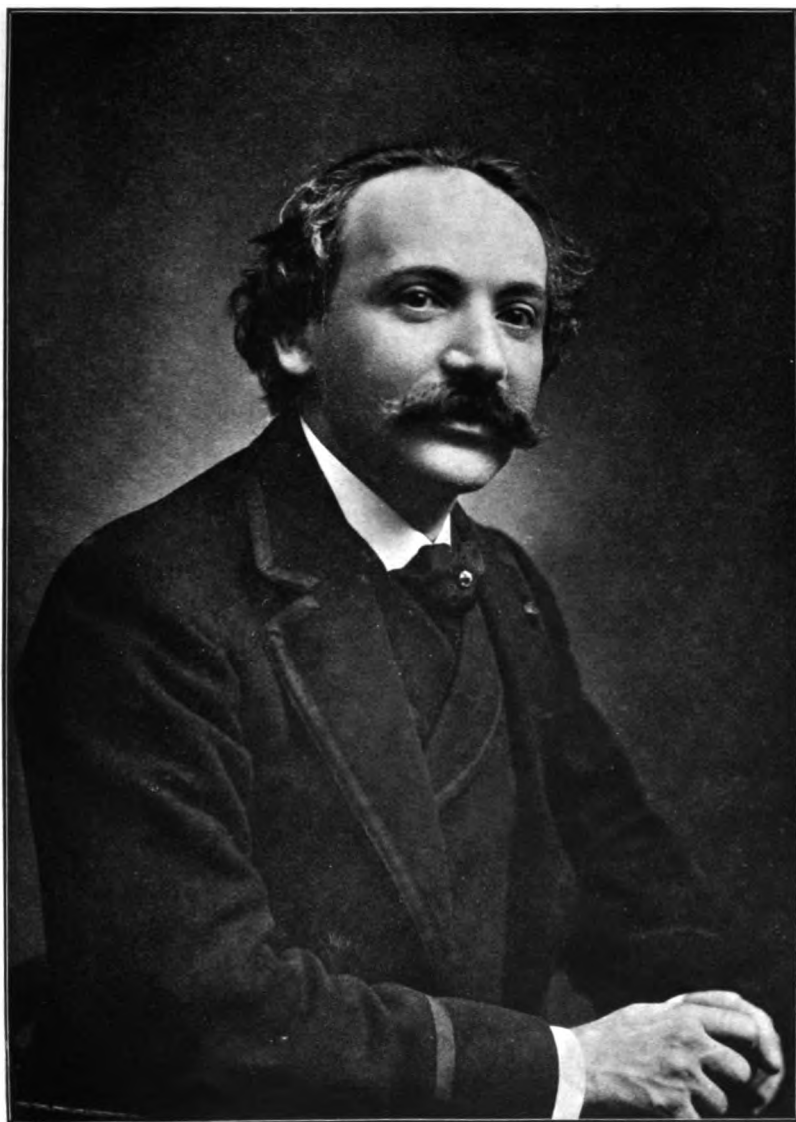
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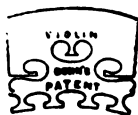
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## The Strad

JULY, 1905.

### KALMAN RONAY.

No man is a prophet in his own country, whether it be his country by birth or by adoption makes no difference. A glaring example of this was Mr. Emile Sauret, whose extraordinary powers as virtuoso as well as composer and all round musician were never fully realised by the London public while he was a professor at the Royal Academy. The subject of these lines is another case in view. Equipped with everything that one may expect from artists of the highest order, he is treated so far with more or less indifference by the so-called musical public. Had he

newly arrived with a flourish of trumpets, he might eclipse some of the popular idols of the present concert season.

Kálmán Rónay was born at Veszprém in Hungary on July 20th, 1869. At a very early age the musical genius of his country became manifest in a manner which caused anxiety to his parents, and trouble for himself, for whenever a band of strolling zingari came to the town he was so entirely under the spell of their music that he followed them wherever they went, while his relations were greatly alarmed at his absence. His homecoming was then celebrated in a manner which the budding virtuoso never quite relished. His musical propensities would probably have found very little encouragement at home had it not been for his uncle, Leopold von Auer, the famous violinist and director of the Imperial Russian Musical Society. Through his instrumentality he received at the age of seven his first lessons on the violin from Frederic Raczek, an excellent virtuoso who, on account of his health, lived in retirement at Veszprém, where he fulfilled the comparatively easy duties of solo violin at the cathedral. During four years Rónay continued his studies under that excellent master, after which time his uncle von Auer conducted his studies until he reached the age of twelve. In 1881 he entered the Vienna Conservatoire, where he studied under Professor Grün, famed for the excellence of his teaching on the lines of his famous master Böhm, as well as for the kindness of his disposition. In harmony and counterpoint he received the instructions of Robert Fuchs, the well known suite composer. At the age of fifteen Rónay received the gold medal at the Vienna Conservatoire and in the same year, 1884, he went to Leipzig to continue his studies under Professor Brodsky, while the late S. Jadassohn and Oscar Paul instructed him in the science of harmony and composition. In 1886 to 1888 he finished his long and careful training under the grand master Joseph Joachim, who imparted to him that breadth of style and nobility of phrasing in which he stands unequalled. Rónay on the other hand had the advantage to cull the best fruit from the trees of various nurseries, and hence he acquired great versatility. His Hungarian origin endowed him with a brilliant and fiery temperament, his uncle Leopold von Auer, Grün, and Brodsky imparted the grace and lightness of his bow and sweetness and singing quality of his tone, and Joachim the classical repose and breadth of style and conception. After finishing his studies under the latter master he returned to

Vienna and Budapest and started on a concert tour through his native country, where he was received with acclamation. His severe self criticism did not allow him to be satisfied with his own achievements, and consequently he withdrew once more from the concert platform to devote himself to close and assiduous study. In 1892 Sir Augustus Harris made his acquaintance while travelling on the Continent, and he was so struck with his playing that he induced him to come to London as leader of the Covent Garden Opera. His nomadic propensities however soon regained the upper hand, and he started on a prolonged concert tour. He played several times at Cologne at the famous "Gürzenich" concerts. In Vienna he met with enormous success and received from the Emperor the Knight's Cross of the order of Francis-Joseph. In 1900 he extended his tour to Budapest, Belgrad, Sofia, Bucharest and Constantinople. The Sultan was so delighted to hear him that he had to appear several times at Yildiz Kiosk, and at parting he was nominated a commander of the Medjidie Order. He speaks with thrilling detail of his visits to the court of Servia, where the unfortunate king Alexander decorated him personally with the Officer's Cross of St. Sava. In Bucharest he had the good fortune to win the personal friendship of Carmen Sylva, the most accomplished poet-musician that ever wore a crown. Like all who ever met this wonderful lady he is full of her praise, extolling her simplicity of manner, the graceful charm of her conversation, her ideal views of life, her musicianship, and her surprising technic as a pianist. Day after day she invited him to the palace to play violin sonatas by Bach, Beethoven, Brahms, etc., with him, and she even played the piano parts of the Schumann and Brahms quintets. So great was her admiration for Rónay that she honoured him with all conceivable titles that might be bestowed upon a musician, and when he returned in 1904 on his second tour through the oriental countries, she raised him to the rank of nobility by bestowing upon him the title of a Chevalier of the order of the Crown of Roumania.

Chevalier Rónay has been appointed professor for violin at the Hampstead Conservatoire, where he gave a concert recently with the assistance of Mr. Carlowitz Ames and Madame Madeleine Friedheim. With the assistance of the composer he played Mr. Ames's Sonata in C sharp, Op. 6, a very brilliant work which makes great demands upon the executant powers of the violinist as well as the pianist. The work was received with enthusiastic applause by the

audience, and should become a favourite with all advanced players. A splendid rendering of Tartini's "Trillo del Diavolo" followed, with Mr. Stanley Hawley at the piano. Mr. Hawley played also the accompaniments of his solos. The purity of Rónay's technic was here shown to even greater advantage. The facility and evenness of his shakes, is as remarkable as the power of his tone, which is of very great volume yet always beautiful, and absolutely free from any grating or coarseness through forcing. The Concerto in D minor by Vieuxtemps was played with such elegant refinement that it caused a storm of applause, and numerous recalls. Tschaikovsky's beautiful Sérénade Melancolique, a delightful Berceuse by Beatrice Parkyns, which was encored, and a Spanish Dance by Sarasate were followed by an enthusiastic ovation at the end of the concert. As a teacher, Chevalier Ronay has already produced a number of excellent pupils, the most talented of whom is undoubtedly Master Anton Tschaikow. For contemporary composers, Chev. Ronay has shown a great deal of sympathetic interest, as may be seen from his choice of works by Ames and Parkyns in the above programme. On May 13th he lead the performance of Mr. Algernon Ashton's noble quintet in E minor, Op. 100, of which a splendid rendering was secured with the assistance of Messrs. Henry Such, Alfred Laubach, Alfred Gallrein and the composer on the fiftieth Ladies' night of the Tonal Art Club at the Great Hotel Central.

E. VAN DER STRAETEN.

A COLLECTION of musical instruments was sold at Messrs. Clare's Depository, Brixton Hill, on June 20th, by order of the executors of the late Mr. J. D. Hayton. The following were the prices realised by the principal lots:—A violoncello with bow in case (label Antonius Stradiuarius Cremonensis), £175; two violins in mahogany case, with two bows (label, Nicolaus Amatas Cremonen, 1689), £20; violin in case and bow, £31; violin in mahogany case with bow (label Antonius Stradiuarius Cremonensis), £21; two violins (labels Nicola Amatus, Cremona, 1673, and Hieronymus Amati, Cremonensis, 1638), £95; violin and bow (label Gio. Paolo Maggini in Brescia), £20.

SIR HENRY HEYMAN.—When Paderewski takes a fancy to anyone, he is simply lavish in his manner of showing his affection. If he doesn't like a person, he takes no pains to conceal his feelings. But he has several friends in San Francisco whom he likes. One of these is Sir Henry Heyman, the San Francisco violinist. On both occasions of the virtuoso's former visits there, he was entertained by Sir Henry, but on his recent visit the tables were turned, and Sir Henry became Paderewski's guest at a very elaborate luncheon given in his private car "Hazelmere." The virtuoso and his wife also showed their liking for the local violinist by presenting him with a rare jewel, a pear-shaped opal of unusual lustre and brilliancy, set in a scarf pin.

## Correspondence.

*The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosbery Avenue, London, E.C.*

### THE "FIRST WOMAN VIOLIN MAKER."

To the Editor of THE STRAD.

DEAR SIR,—In your issue of April, I notice under the heading of "Violinists at Home" a paragraph referring to the "first woman violin maker." Unwilling as I am to rob the lady referred to of any glory she may deservedly enjoy as a "lady violin maker," I cannot pass the paragraph without a word of protest as to the first lady violin maker hailing from Leeds. The Yorkshire town is certainly a go-ahead one in many respects, but in this particular departure is rather belated. To come to the substance of my protest, I may quote the following taken from Antoine Vidal's "Les Instruments à Archets" Tome Premier, Paris, 1876, page 213, in a long and eulogistic article about my grandfather, Georges Chanot of Paris (of whom I am a pupil), the following occurs:—"Artiste enthousiaste, il avait su communiquer aux siens le feu sacré: lors de l'Exposition de Paris en 1827, on fut très-surpris de voir figurer parmi les produits de la lutherie Française un violon remarquable, fait par une dame, et cette dame était Mde. Chanot (2): c'est un fait probablement unique dans l'histoire de la Lutherie.—Mde. Chanot fit plusieurs violons: elle travaillait régulièrement et avec assiduité près de son mari, et lui rendait de véritables services"; so that eighty years ago in Paris my grandmother was making, as the foot note (2) describes it, a "violin historique et monumental," followed by many others! Professor August Wilhelmj bought one such, many years ago, from my father, paying a good price for it; and in 1836 Cyprien Desmarais wrote a pamphlet of 37 pages about this particular instrument, which I believe was one made especially for the celebrated violinist of the period, Baillot (unfortunately I have not a copy of the pamphlet); and although I have in my boyhood heard many times this and other interesting family legends, I could not absolutely say if it were Baillot or some equally eminent violinist.

In finishing this protest, I tender my apologies to the Leeds lady violin-maker for dethroning her as the "first" of her kind, it is just possible my grandmother was not the first either, could history be brought to reveal the truth! I may trust also that "Le Petit Bleu" will be good enough to send this protest round among its "Nouvelles Etrangères," and keep its readers up-to-date!

And now, sir, it remains but for me to thank you for the space you have so kindly given me in the interest of light and truth.

I am, yours sincerely,

F. W. CHANOT.

5, Soho Street, London, W.

(2) Description d'un violon historique et monumental, par Cyprien Desmarais, à Paris, chez Dentu, au Palais-Royal, 1836. Brochure in 80. de 37 pages.



## REVIEWS.

*Violin Verses*, by Marion M. Scott. London: The Walter Scott Publishing Co., Ltd.

The violin has had its historians and chroniclers in plenty, but we do not remember that it has ever before had its poet. Some great writers—George Eliot for one—have burst into sporadic enthusiasm over some isolated specimen, but so far as we know this dainty volume of dainty verse is the first attempt to honour the violin entirely in rhymed measure. Our poetess deserves our warmest thanks, for she has here penned some exceedingly gracious, clever, and withal philosophical "Violin Verses." Every genuine lover of the violin is at heart a poet, but not all of us are capable of giving to the "airy nothings" of our thoughts "a local habitation and a name." The lady to whom we owe this charming little volume has done this, and done it right well; her love for the violin has its epiphany on every page, her language is chaste and beautiful, her thoughts are noble, refined, and inspiring. One or two samples will serve to show what we mean. Take "Violinist to Violin," at page 11:—

"Dear, you will still be young when I am faint and old,  
If God doth grant me age;  
Dear, you will still be strong, like vivid, vibrant gold,  
When I trace life's last page."

"Sing, dear, and tell musicians in those future days  
To hope and work in joy,  
Counting themselves God's craftsmen, dowered for His praise,  
And blessed by His employ."

Again, in "My Nicholas Gagliano speaks," page 17:—

"O blue, blue sky of that soft, southern clime  
When first I woke to breathing, vibrant life!  
How all the joy and laughter of that time  
Still sound for me, and stir for me sweet strife."

"The Bay of Naples gleaming in the sun,  
The haunting rhythm of the summer waves,  
And the fine smoke wreaths, delicately spun  
Above Vesuvius and his ancient graves."

Our poetess (for such she is) does not neglect the practical, as witness her "Recipe for Staccato Bowing" on page 25:—

*Recipe for Staccato Bowing.*

"If you wish to acquire a brilliant *staccato*,  
Begin with a stroke that is almost *legato*,  
Played at a *tempo* about *moderato*;  
Then sharpen the stroke till the whole thing's *marcato*;  
Shorten the notes and quicken the pace  
And from that 'tis a step of the tiniest space  
To a genuine, springing, sparkling *spiccato*."

And in "The Betts Strads speaks" we reach the highest philosophy:—

"That which lies deepest is the longest sought,  
That which lies highest is the latest found:  
That which is dearest is the dearest bought,  
That which is truest is the hardest taught,  
That which is noblest has the widest bound."

Every violin lover should add this little gem of poesy to his fiddle library, for it is well worthy of a place among the best literature of the instrument, and it costs but a modest florin.

JOHN BROADHOUSE.

COLLEGE OF VIOLINISTS' SUMMER EXAMINATIONS.—The Pass list of candidates at these examinations will be published in our next issue.

## Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value etc., of their violins for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, London, E.C.

A. B'ham. Not at all. Violin solos in church are very acceptable. Such solos as Gounod's Ave Maria (Schott), Andante Religioso, Thomé (Schott), Pieta Signore by Stradella (Chant), all of moderate difficulty, would suit admirably.

H. Simphins. Providing the machine head is fixed rightly and doesn't rattle, the tone will not be affected. Personally we prefer the ordinary pegs. If they worry you, why don't you have them altered?

E. B. Sevcik, N. S. W. You are evidently an enthusiastic worker and deserve every encouragement, but even your enthusiasm need not get so far as to delve right through the 4,000 bowings given by Sevcik. On a closer study of this great work you will find that there are many and sundry *burs* on exercises that give you trouble. Maybe they make your fingers or wrist ache, or you find them difficult to play neatly; these are the exercises for you. Sevcik is splendid for acquiring a good technique, but you must not forget that sonatas, concertos, pieces, etc., also require special attention. All items of music must have their fair share of study.

Reader. The label of the violin you describe rouses our curiosity. Have you given it in its entirety? There are so many makers in this family, and so many labels dating from Cremona, Milan, Turin, Parma, and Piacenza, but none we have met with have the reading as yours. "Joannes Baptista" is the best of them. The label you quote is the first we have come across indicating the instrument to be made in Piacenza, other than Lorenzo, who dates from there; most others are Milan or Turin. We should like to see the instrument should you be passing our office.

"The Mink." "Nikolaus Döpfer Mainz," 1715 to 1768 is the correct reading of this maker's name. His instruments are described as well made, of good tone, but rather large model. We have as yet not met with a sample of his work, and therefore could scarcely put a value without first seeing the instrument.

Stradiuarius. There are so many copies that it is impossible to give any idea without seeing the instrument. Note the heading of this column.

"Cremona." We know of no maker there now. Messrs. Metzler and Co. import a genuine Italian modern violin. Write to them for catalogue, Great Marlboro' Street, London.

A Strad Reader. There are three other makers in the Cappa family, Giuseppe Francesco, 1640; Gioacchino and Giuseppe, 1660; but the most celebrated is Giofredo, whose instruments date about 1680.

L. Turnbull. Messrs. Novello and Co., 1, Berners Street, W., Messrs. Augener Ltd. 199, Regent Street, W., or Messrs. Goodwin and Tabb, 71, Great Queen Street, London, W.C. Write to either of these firms, we think however the last is more likely to meet your requirements.

F. L. C. The label you quote answers itself, "Copie de" merely means "copy of." "Pietro Antonius dalla Costa" was a violin maker of Treviso who also worked at Venice, date about 1690—1700. We scarcely think it likely to be of great value.

**B. L.** We cannot find any trace of Justin Maucotel. There are three Maucotels on record, the last being Ernest Maucotel, now associated to Silvestre in Paris. Sorry under the circumstances we cannot give the information you seek. 2. Gironimo Barnabetti is one of Messrs. Thibouville Lamy's proprietary brands.

**"Alpha."** Oak stain for colouring (watered down) rubbed over with linseed oil and flour pumice, then French polish.

**N. H.** 1. The maker you name has a good reputation and is fairly valuable if genuine, its value turning mainly on this, and preservation and tone. It would be best to see the instrument if a value is required to be set upon it. 2. We confess to a non-acquaintance with the tuning of the "Hurdy Gurdy," presumably D or G would be the main notes! Perhaps some of our readers can oblige?

**M. V. O.** About £3 is the value of the maker you name.

**Bass Viol.** 1. You may obtain a fair instrument for £7 or £8. See our advt. columns. Most of the firms stock these, write for catalogue to any one of them. 2. These instruments are considered good value at the price you name.

**A. F. Gatow, Trinidad.** "The Bow, its History, Manufacture and Use," by Henry Saint-George, STRAD Library, No. 3, price 2s. 6d. net, will give you all the information you require, and is the most complete book on the subject to date. The tools required are really the most simple, a bench vice, a sharp knife in wooden handle, a fine pocket comb, and a file are really all that is necessary. The end of the file can be sharpened and used to take out the plugs, the flat side is used to fix the wedge under the hair at the nut. Skill in fixing the plugs and combing the hairs straight is the most essential in the opera-

tion. We advise using the hair dry, merely dipping the comb in water to straighten the hair when obtaining the length. It is best to rehair "too long" than "too short." Cleanse the hair with methylated spirits before putting resin on.

**W., Basingstoke; A. G., Lisbon; Dr. H., St. Louis;** and a large number of others, are thanked for their kind letters to Dr. Phipson. He is still, unfortunately, quite unable to attend to correspondents regularly, or to receive visits; but hopes to continue his communications to THE STRAD when he may be able to do so.

**Columnio.** Second part of Violin Tutor by Basil Althaus (Gould and Co.). The Seitz Concerto should be classed 5.

**Constant Reader.** Chevalier de Munck has not appeared as a soloist for some time, for the simple reason that he has been too much occupied and interested in his many pupils. As a professor of the 'cello he is one of the finest.

**Flautist.** We suggest the following title. "Orphean Orchestral Society."

**W. H. S. Messrs. Schott of Regent Street, W.,** keep in stock most of Richault's publications. We do not know the price of Vaslin's "L'Art du Violoncelle."

**W. B.** In short detached exercises at the point the bow must not leave the strings. M.d. = *main droite*, right hand. M. g. = *main gauche*, left hand.

**A regular reader of The Strad.** Your suggestion is a good one, and we shall do our best to follow it.

**E. G.** We are not sure that the Sonata in C minor by York Bowen for viola and piano is published yet. Enquiries shall be made.

**Master.** The caricatures you mention can be obtained at Messrs. Breitkopf and Härtel.

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## Violinists at Home and Abroad.

HERE we are again, as the clown used to say in the pantomimes of the day that the locust hath eaten. (I don't go to pantomimes nowadays, but I fancy that the once traditional clown has gone the way of nearly all old traditions, and that in this respect—as in so many in these so-called go-ahead days—the old order changeth, giving place to the new). Last month I expatiated, in the very fulness of my heart, on the delights of country life, far from the madding crowd. I talked of trout plashing, of birds singing and twittering in the branches over my head, of boats, of cricket, of golf, of fishing, and of all the other vain delights which help to make a Roman—no; I mean a Briton's—holiday. Since then the curtain has been rung down. The scene is changed. Once more I am in London, and the sound of the birds, and the sight of the trout plashing, and the click of the golf-ball, and so on, have given way to the hum of the traffic in the busy streets (for, though London is "empty," and "everybody is out of town," there are still something like six millions of human beings to be endured), and to the smell of street-dust and petrol. In a semi-small way, *tempora mutantur, et nos mutamur in illis*, as our Latin grammars used to tell us.

How much good a "real good jaunt" in the country does most of us, is evident from the fact that though I personally had a most enjoyable holiday, I am not altogether sorry to return to work, and, in that sense, to London. In some sense I scorn the delights I have spoken of, and love to live laborious days. But only because, for this year, I have had the real holiday that the mind and body both require after the strenuous life of a musical critic who attends most musical functions in ten or eleven months of the year. Let the dead past bury its dead. We have now to look forward to life and bustle after the rest. We have to think only of what the future has in store for us musically. The musical season, unlike the fashionable season, begins, not in May, but in August. From that time to July of next year we must look forward—not backward. I have before me the letter of a distinguished violinist, which seems to touch on this point. He says:—"The craze after infantile exhibitions has had its run . . . but I fancy English people, like Americans, have had their eyes opened . . . and in future will look out for Art," or words to that effect. I sincerely hope so.

I am not sure, quite, if the aforesaid distinguished violinist repudiates, as not belonging to Art, all that the juveniles have done. Certainly, if he does, I am not with him, for I think—to quote but one example—that MISCHA ELMAN is even to-day to be reckoned among the really "finished" artists—that is to say, that if he live to be as old as Methuselah he will hardly play better some of the music that he now plays as well as anybody can play it. But as one swallow does not make a summer, so one infantile performer does not spoil the distinguished violinist's argument; and it really is high time that we were allowed a fair opportunity of judging what the maturer (in age) violinists can do. The effect of the cloud of small fry—of violinist locusts, so to speak—which came and swallowed up everything, will be, I fancy, found to be but transient. It will pass as a summer cloud passes, leaving little mark on time. It is meet and right that these clouds should come on the musical horizon. Their advent keeps the old guard up to the mark—if a cloud can affect a guard, and I may be allowed the well-mixed metaphor! Competition is healthy and necessary as a stimulant, and it is idle for the old hand either to decry or to defy it. He must fall in with it, for the sake of that simple requirement of Nature called the survival of the fittest, which takes no notice and pays no regard to age.

As for news—there is little enough to be told as yet. The egg of the musical season has only just been laid, and is hardly yet hatched, so that it is well-nigh impossible to foretell what will come out of it, and if we are to have a good or a bad, an interesting or a dull season. I hear that Mr. JOHN DUNN has been engaged to play Tchaikovsky's violin concerto and another by Bach at a Richter concert at Leeds next January, a fact which surely should set at rest the qualms of those who may still be in doubt as to Mr. Dunn's qualifications as a violinist.

A few weeks ago I received a picture postcard on which was printed rather a nice silhouette portrait of Miss MAUD POWELL, the clever American violinist, who is now on tour in South Africa. If this should meet her eye, will she kindly accept this acknowledgment of the kindly thought?

How marvellously chilly sounds the title "The Bleak House Orchestra"! This merry band, I am told, consists in reality of some five and forty performers, the very great majority of whom are employées of the firm of Sanderson and Sons, at Chiswick, whose director is Mr. L. STAHL. In June they gave a concert in the programme of which were to

Australian Natives Association, all the other competitors being adults, and since then he has been recognised as one of the principal soloists of Melbourne. The musical critics have recognised his great abilities, and have especially praised his fine, broad tone, his masterly fingering, and the perfect sympathy with which he, though so young, interprets the productions by the great masters. He left Melbourne for London in May with the object of further pursuing his studies and also making a public appearance there. Before leaving his native land he was presented by an admirer with a violin, a fine specimen of Vuillaume's work." I will be glad to hear Mr. Westwood,—no doubt I shall have the opportunity, when I will let my readers know more of this Australian player. Australia certainly is a most prolific country just now in the number of brilliant musicians it is sending over here. Melba, Ada Crossley, Percy Grainger are only three—but what a three!

I see that Miss EVANGELINE ANTHONY has announced two recitals to take place during the Autumn. I hope this young player will meet with success and I shall be interested to hear her again and to note if she is developing artistically, as I trust she is. Recently she appeared at one of Mr. Payne's Llandudno Pier concerts, which, *on dit*, are quite excellent. The local *Advertiser* speaks thus of her playing: "Miss Evangeline Anthony gave a very fine interpretation of Paganini's concerto in D. The audience and members of the orchestra vied with each other in the heartiness of their appreciation. In response Miss Anthony selected Ries's 'Moto perpetuo' her rendering (—here someone has inserted that ghastly word 'rendition,' whatever that may mean!) of which has never been surpassed at the Pier Pavilion concerts and the vast audience testified their delight in an unmitigable manner." Good, say I.

At the PROMENADE CONCERTS violinists have been fairly abundant. Little Miss SYBIL KEYMER appeared at one of them and gave great satisfaction to a large number of the audience by her playing of Mendelssohn's Concerto. Mme. Beatrice Langley, too, made one of her all too rare appearances in London, and introduced three new pieces by Tchaikovsky, pretty but, for so eminent a composer, rather trivial little things; and Messieurs H. Verbrugghen, Schilsky, and L. Angelsty and Miss Dorothy Bridson have also appeared, as has M. Jacques-Renard, the clever violoncellist.

Music on Sunday is to be a greater feature of our metropolitan musical life than ever before to judge by the announcements that a series

of concerts with an orchestra, conducted by Mr. Howard-Jones, is to take place at the Coronet Theatre, while the old-established concerts at the Albert Hall have been placed upon a new basis of incomparably greater importance. Henceforth the orchestras employed there will be the London Symphony and the Queen's Hall Symphony orchestras, which are to appear on alternate Sundays. The same orchestras are to appear at the Queen's Hall on the other Sundays, so that for the future both of these magnificent bands will be heard on Sunday afternoons. If all this marvellous energy does not make for musical salvation it certainly ought to do so; and it is not a little remarkable that not much more than ten years ago every lover of orchestral music had to toil down to the far-away Crystal Palace to hear a concert, while now, very largely owing to the enormous vitality and dogged perseverance, to say nothing of skill, of Mr. Henry J. Wood, concerts as good as any which even the most desperate pessimist could desire are to be heard in their dozens almost at one's very door.

I see an advertisement in a contemporary setting forth the virtues of the Paddington School of Music, a newly founded institution for the purpose of giving instruction in all branches of musical education at fees within the reach of all classes. The school is situated in Eastbourne Street, in the close neighbourhood of tube, of Paddington Station, and of omnibus routes. Among the Professors I see are Miss A. Petherick, Miss L. Petherick (harmony, counterpoint, and singing), and for violin and violoncello respectively, the Misses E. and D. Petherick, and for viola, Miss L. Petherick. I should imagine that this is quite a record—if not, it deserves to be—that four sisters, for I presume Miss L. Petherick "doubles" her rôles,—are professors in one and the same school! Good luck to them.

Miss MAUD MCCARTHY, the young Irish violinist of whom I have often written eulogistically, has had a tour of fifty concerts arranged for her for next year in America.

KUBELIK played recently at New Brighton, in Cheshire, to an audience of nearly four thousand people, while almost as many again were turned empty away, owing to the fact of "House full," and the non-elasticity of the walls.

Professor KRUSE is to be the solo violinist at the opening concert of the new series of Sunday Concerts in the Coronet Theatre mentioned above, when he will play Brahms's violin concerto; and both Herrn KREISLER and KUBELIK will be early in the field. In



The points in the upper row show the waves of the lower note; those in the second row the waves of the higher note; and those in the third row the waves of the combination tone, which are formed whenever the waves of the first and second rows coincide, as at the places marked \*. According to the same law, combination tones are engendered by certain other intervals.

The *strength* of a tone depends on the *width* of the swing or vibration. The greater is the force which causes the string to vibrate, and takes it out of its position at rest, the greater of course will be the width of the swing or vibration each time, and the louder the string will sound. Every increase or decrease in this width of swing will cause a corresponding increase or decrease in the *volume* of tone, without in the smallest degree altering the *number* of vibrations; in other words, the *quantity* of tone may change without any change of *pitch*.

The greater is the innate elasticity of a string, the more readily is it capable of a wide swing. The gut strings used for the violin family are peculiarly adapted, by reason of their great elasticity, to the purpose for which they are used. While a metal thread, or wire, will break before it can be stretched one-half per cent of its length, a good gut string will stretch from five to twelve per cent of its length, and return to its original length as soon as the stretching force ceases to act.

A violin may be fitted with strings which are either too weak or too strong for it, and in either case there is corresponding disadvantage. Strings too weak will require too little stretching, and strings too strong will want too much. The former offer too little resistance to the stroke of the bow; the latter offer too much. The practised player can at once judge, by the mere pressure of his finger on the string so as to make it touch the fingerboard, and without touching the string with the bow, whether it possesses just that amount of elasticity—no more and no less—which his instrument needs in order to bring out every possible shade and gradation of tone.

Just as the number of vibrations of a string per second fixes the pitch of the tone, and the width of those vibrations fixes its loudness or softness, so is the *quality* of the tone fixed by the *form* which the vibration takes. The more regular and even the form of the vibrations, the purer and finer is the quality of tone; the more irregular is the form of the vibrations, the more does that irregularity reveal itself in the tone-colour, or tone-quality, of the sound produced. It is the *form* of the

vibrations alone which makes the difference between the soft, sibilant tone of the flute, the "biting" tone of the violin, and the piercing tone of the trumpet.

The strength and quality of tone of the strings of the violin are not, however, the only conditions necessary to produce the true violin tone; the "*resonance-body*," or body of the violin itself, is by far the most important factor. But even though the body of the violin may unite in itself, from the constructive and other points of view, every good quality that can be desired, the faulty stringing of the instrument will prevent those good qualities from showing themselves to the greatest advantage. Above all things, in addition to suitable strength and power to sustain stretching, a string must possess perfect equality if it is to yield a pure and fine tone. It may, therefore, be of interest to look closely at the very careful mode of operation which is necessary for the production of good violin strings.

In this manufacture the Italians stand easily first. Of the strings of the violin, the first, or E string, is the one which needs the greatest care in manufacture and finish, and the best—indeed, the only first strings suitable for solo playing—come from Italy. All attempts in more northern countries to produce E strings of the goodness, delicacy, and equality of the Italian firsts, have up to now, and are likely to remain, absolute failures, for they lack the one vital and indispensable material—the peculiar quality of gut.

It is a theory well grounded on experience, that the membranes of thin animals are more ductile and more tenacious—tougher, in short—than those of fat ones. The thinness of the animal must not, however, be the result of under-feeding or defective nourishment, for in that case its membranes will be as unsuitable as, or even more unsuitable than, those obtained from fat or overfed animals.

The Neapolitans use for first strings only the gut of lambs, from seven to eight months old; and in no case must the lambs be over a year old. In Germany, the gut of lambs of that age cannot possibly be obtained in any quantity, as they are very seldom killed so young. In France and Germany alike the gut of sheep and calves is used, and both are too thick to make good E strings.

(To be continued.)

THE following lady violinists are engaged at the forthcoming Promenade Concerts at the Queen's Hall, which commence on August 10th:—Miss Eldina Bligh, Miss Dorothy Bridson, Miss Renée Chemet, Miss Sybil Keymer, and Madame Beatrice Langley.

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## NICOLO PAGANINI: HIS LIFE AND WORK.

BY STEPHEN S. STRATTON.

(Continued from page 317.)

PAGANINI'S music appealed to Liszt as a means of creating a new school of pianoforte technique, as well as composition; very little can be gleaned from Liszt as to his æsthetic views regarding it. Fétis says great worth is revealed in the compositions of Paganini, as much by the novelty of the ideas as by the elegance of the form, the richness of the harmony, and the effects of the instrumentation. These qualities shine above all in the concertos; but, he adds, these works require the magic of his talent to produce the effect he intended. Berlioz was, perhaps, the most appreciative of Paganini's contemporaries. In his *Soirées de l'Orchestre* he says: "A volume might be written in telling all that Paganini has created in his works of novel effect, ingenious contrivances, noble and grandiose forms, and orchestral combinations unknown before his time. His melodies are broad Italian melodies, but full of a passionate ardour seldom found in the best pages of dramatic composers of his country. His harmonics are always clear, simple, and of extraordinary sonorousness. His orchestration is brilliant and energetic, without being noisy. He often introduces the bass drum into his *tutti* with unusual intelligence."

During Paganini's life time no one else seems to have played his music, although one of his imitators is said to have reproduced some pieces from memory. After Paganini's death, the propagandist of his works was his nephew and pupil, Ernesto Camillo Sivori. He made his début at the Leipzig Gewandhaus Concerts, October 3, 1841, and a week later introduced there Paganini's Variations on the Prayer from *Mosé in Egitto*. In all, some dozen pieces by Paganini were given at those famous concerts from 1841 to 1876. Sivori also introduced Paganini to the then very conservative concerts of the Philharmonic Society, London, in 1844. But, they did strange things in those days. The first movement of the Concerto in B minor was included in the first part of the concert of April 29, 1844; the Adagio and Rondo coming in the middle of the second part! Poor Sivori had to submit to similar treatment of his own concerto at the Society's concerts in 1845. It would be interesting to know how Paganini's music fared at the concerts of the Paris Conservatoire, but I have not been able to procure any reliable data relating to the subject.

Rumour was long busy with the project entertained by Paganini's son, the Baron Achilles, of publishing a complete edition of the compositions of the great violinist; and in 1887 a paragraph in the *Athenæum* announced on apparently good authority that the Baron was preparing for immediate publication the whole of the works of his father which still remained in manuscript. Several of those were named, but nothing more has been heard of the undertaking. I have scrutinised the musical press from that date to the present time, and have failed to gather any further information on the subject.

From every available source I have compiled the following list of Paganini's compositions:—

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- Op. 9. "God Save the King." Variations.
- Op. 10. "Carnaval de Venise." Variations.
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- Op. 12. "Non più mesta." Introduction and Variations.
- Op. 13. "Di tanti palpiti." Introduction and Variations.  
*All for violin and orchestra.*
- Op. 14. Sixty Studies in Variation form, on the Air "Barucaba," for violin alone.

### Works without Opus number.

- Sonata in A, for violin, with accompaniment of violin and violoncello.
- Bravura Variations on a theme from Rossini's "Moses in Egypt," for violin and string quartet, or pianoforte.
- Bravura Variations on an Original Theme, for violin and guitar, or pianoforte.
- Introduction and Variations on the Theme, "Nehcor più non mi sento," for violin alone.
- Duo in C major, for one violin. Solo.
- Recitative and Variations, on Three Airs, for the fourth string.

### Works that are unpublished, or that have been lost.

- Concertos in D minor, E minor, E major.
- Concerto in two movements. Violin and orchestra.
- Four Concertos, the scoring unfinished.
- Concerto, for bassoon, with string trio accompaniment.
- Nine Quartets, for violin, viola, violoncello and guitar.
- Fantasia. Violin and orchestra.
- Dramatic Sonata, "The Storm," for the same.
- Military Sonata on Mozart's "Non più andrai."
- Napoleon Sonata for the fourth string.
- Sonata on a Theme by Haydn. Ditto.
- Sonata di un Canto Appassionata, e variazioni sopra un Tema Marziale. Ditto.
- Sonata with variations on a Theme from Jos. Weigl' "L'Amor Marinaro."



Sonata Amorosa Galante, e Tema con variazioni.  
 Sonata for viola and orchestra.  
 Sonata Sentimentale.  
 Sonata, "Varsovie."  
 Sonata for violin alone.  
 Preludio e Rondo brilliant, violin and orchestra.  
 Chant of the Monks of the Monastery of St. Bernard.  
 "La Primavera," Sonata for violin alone.  
 Preludio e Fandango, con Variazioni.  
 "Le Charme de Padua," Divertissement, violin and pianoforte.  
 "La ci darem la Mano," Variations.  
 Cantabile, violin and pianoforte.  
 Polonaise avec variations.  
 Cantabile e Valse.  
 Cantabile, for two strings.  
 Three duos, violin and violoncello.  
 Duets and small pieces for guitar.  
 Variations sur un thème comique.  
 "The Vagaries of a Farm Yard."

Romance pour le Chant.  
 Fantasia Vocale.

Op. 1. The full title reads:—*Ventiquattro Capricci per Violino solo, dedicati agli artisti; Opera prima*. It is not necessary to refer to these pieces in detail; they are in the repertory of the leading violinists, and have been played by Joachim and many others. They embrace almost every kind of violin technique, and have merits apart from that standpoint. Schumann in his *Etudes d'après les Caprices de Paganini*, Op. 3, has transcribed for the pianoforte six numbers. They are, No. 5, Agitato, in A minor, without the alteration of a single note; No. 9, Allegretto in E, quite as closely; the Andante of No. 11, in C; No. 13, Allegro, in B flat, beautifully harmonised; No. 19, Lento, Allegro assai, in E flat, more freely treated; and No. 16, Presto, in G minor, the melody assigned to the left hand, and written two octaves lower. These studies were the result of Schumann's hearing Paganini at Frankfort in 1830. The impression the great violinist made on the susceptible youth was so deep, that Wasielewski stated that it was more than probable Schumann's decision to devote himself to music dated from that experience. So here is another debt the musical world owes to Paganini. Schumann's Op. 3, bears the date 1832. The next year he returned to the Italian master, and his Six Studies, Op. 10, are further transcriptions of the Capriccios. The first is a very free arrangement of No. 12, Allegro molto, in A flat; next is a paraphrase of No. 6, Adagio, in G minor, in which different figuration was absolutely necessary for the keyboard instrument. In No. 10, Vivace, in G minor, he divides the melody for the two hands, and accompanies with bold harmonies. The transcription of No. 4, Maestoso, in C, is almost literal, but there are "cuts," as also in

No. 12. No. 2, Moderato, in B minor, with its "leaps and bounds," is altered to bring the intervals more within reach of the hand. The bare octaves which form the opening of No. 3, have been filled in with rich harmonies, and to the Presto movement a counterpoint in semiquavers has been added, making it a very attractive piece of the Toccata order. It will be remembered that one short movement of Schumann's "Carnival" is entitled Paganini, but it is a reflection of his style rather than an adaptation of his music.

Liszt has borrowed much, in regard to form and melodic outline, from the Capriccios, in his *Etudes d'exécution transcendante*. Of his *Grandes Etudes de Paganini* notice will be taken later. Brahms has written two sets of variations on the theme of the Capriccio, No. 24, Quasi presto, in A minor. These are extraordinarily difficult and brilliant. They were published in 1866, and Carl Tausig was fond of playing them. Paganini's Op. 1, was published by Ricordi about the year 1820. Op. 2, and Op. 3. The house of Ricordi publish the Twelve Sonatas for violin and guitar, and Breitkopf and Härtel publish an edition for violin and pianoforte, edited by Ferdinand David. There is no clue as to the arranger of the pianoforte part, but it may be the work of Moscheles, who, it will be remembered, was induced "to make a pianoforte accompaniment for twelve small violin pieces," but who refused to have his name affixed to the title-page. Anyway, the pianoforte accompaniment is the work of a good musician. The title page of Op. 2 runs thus: *Sei Sonate per Violino e chitarra, Composte e Dedicate Al Signor Dellepiane, Da Nicolo Paganini*. The pieces are sonatas in the primitive sense of the term. Each contains two movement only. No. 1, Minuetto, Adagio in A, 3-4, the violin part in the nature of a florid *cadenza* but very clear in rhythm; the guitar accompaniment in semiquaver groups of broken chords. Second movement, Polonese, Quasi allegro, A major, 3-4. Tuneful; all derived from a short motive; not difficult. No. 2, Larghetto espressivo, C major, 6-8. Lyrical. Melody highly embellished after the first phrase: varied bowing. Allegro spiritoso, same key and measure. In the style of a *Canto popolare*. No. 3, Adagio maestoso, D minor, 2-4. Principal motive of a dramatic kind, with brilliant passages intervening. Andantino gallantemente, a crisp, staccato melody, with middle section in D major. No. 4, Andante calcando, A major, 4-2. Theme, in sixths, thirds and octaves. The movement is entitled *La Sinagoga*, but I can trace no

Jewish melody corresponding to its subject. The second movement, *Andantino con brio*, in 2-4 measure is as bright and sparkling as the corresponding movement in No. 3. No. 5, *Andante moderato*, D major, 2-4. Two strains of eight bars, with a lyrical theme. Second movement in 6-8 rhythm, is another specimen of the Italian *Cantilena*. No. 6, *Largo*, A minor, 6-8, a combination of recitative and *Cadenza* passages. *Tempo di Valse*, in 3-8 measure, a tripping, fluent theme, for light bowing. The music altogether is light and pleasing, abounding in showy passages, and with the real Italian gift of melody. The accompaniments are in no way difficult.

(To be continued.)

### INTERVIEW WITH PAUL LUDWIG.

"REALLY I have nothing to tell you," said the genial 'cellist, as I seated myself in his cosy drawing-room in Maida Vale, "my life has been most uneventful."

"Well, let us talk about it a little and see. Your name sounds German, but you speak such perfect English that I can hardly believe you to be a foreigner."

"I am a naturalized Englishman, having been brought to England when I was seven weeks old, and my father, a well known violinist, has resided here for thirty-four years. I have all the rights of an Englishman, including the privilege of serving on the grand jury."

"A doubtful blessing," I remark.

"Well, yes, when you have to spend two days doing nothing; however it is over, and we return to music with more zest. Perhaps you did not know that I started my career as a violinist. Certainly it was of short duration, and probably due to the fact that my father gave me some lessons, but I soon renounced my first love for the 'cello, which I started with Hugo Daubert. This fine player was then, with the exception of Piatti, the best known 'cellist in London, and he remained my teacher and friend until his too early death in the eighties. I then had lessons from Mr. Whitehouse until I gained a scholarship at the Royal College of Music in 1890. At this institution I remained for three years, in the class of Mr. Edward Howell. I subsequently had the good fortune to become acquainted with Piatti, who took me as a pupil."

One can see at once with what admiration and gratitude Mr. Ludwig thinks of his master.

"Oh, how I enjoyed those lessons and what a friend Piatti was to me. His kindness even

led him to come to concerts when I was playing, and to give me invaluable advice afterwards."

The talent which inspired such an interest is modestly passed over, but it is a pleasure to hear Mr. Ludwig "reminiscencing," so I ask for more.

"One summer my master invited me to go with him to Cadenabbia to pass the season working with him in his villa on beautiful Lake Como, and you may imagine my bitter disappointment when the doctor ordered him to go to a quiet place away from all music, and all my hopes were dashed to the ground."

"When did you first appear in public?"

"My first real chance was in 1895, when Piatti was unable to play at a concert and sent me to take his place. I had to play two quartets with Joachim as leader, and there was no chance of getting a rehearsal. I am glad to say all went well. Joachim spoke to Mr. Chappell about me and I was engaged to take Piatti's place at the 'Pops.' for the rest of the season."

"You must have had an unique experience for so young an artist."

"Yes, indeed, and I shall never forget my first appearance at the 'Pops.' I was ill with influenza and my head was so bad that I could scarcely lift it, but I felt it was my great chance. I owe it to ammoniated quinine and eucalyptus oil (on which savoury foods I subsisted) that I was able to get through at all. However I got better and then there was nothing but enjoyment from the quartets. The privilege of taking part in quartets with such a leader as Joachim was never to be forgotten."

"It is a pity the old days of the 'Pops.' have vanished."

"Yes, many regret it, and even now when I go to the Joachim quartet concerts I see many of the old habitués whom I used to notice time after time in the stalls at St. James's Hall. Sometimes humorous things happened. Once I had been playing in a Beethoven trio with Lady Hallé and Paderewski. There was the usual rush after the performance to see the famous pianist, who had escaped to the artists' room. Two ladies were determined to get a glimpse of their favourite and attacked the Hall manager, who however proved obdurate, and finally said, 'No, no, I cannot, and must not. Look at me instead.' I shall never forget their faces as they rushed away, not accepting the manager's kind invitation."

Here we are interrupted by the arrival of Master Max Ludwig, aged three, who looks in upon us unceremoniously.

"Another violinist," I remark, after our introduction.

"No, at least I hope not, unless he has genius. The life is too hard for mere everyday talent."

"Well, but you have no cause to complain, judging from the time I had to wait for an interview."

"No, I have as much to do as I can wish, especially since the formation of our trio, which is succeeding beyond our hopes, but still look at the numbers of fresh artists appearing before the public every year, and think of what it will be, say, in fifteen years time. By the way, I had a funny experience once. I was returning from a concert at St. James's Hall, and, on arriving home, the cabman jumped off his box and helped me out with my 'cello in a way that convinced me that he knew something about it, and my surmise was correct for he presently said, 'Excuse me, sir, but has any great musical work been written lately for the 'cello?' I was so astonished that I could only ask why? 'Oh,' he said, 'I was once a 'cellist myself.'"

"Did you not try to find out who he was?"

"No, I merely told him that the 'cello is still as much as formerly neglected by composers as a solo instrument, and we parted to go our ways."

"Your 'cello sounded very fine when I heard it the other night, what is it?"

"A Chioti, one of the Brescian School of makers and a fine example."

We spend a time admiring the beautiful curves and symmetry, and the fine tone is easily discernible in a few masterly touches from the artist.

"Have you any other favourite amusements?"

"My great hobby is photography, and then I am passionately fond of all outdoor sports, walking, fishing, golf, in fact any form of outdoor life."

The arrival of a pupil puts an end to our chat, and as Mr. Ludwig rises to accompany me to the door, I notice what a splendid advantage his height must be for 'cello playing.

"Yes, it is a good thing to be six feet high, but it has its disadvantages, too. I am always called upon to light chandeliers."

A sense of humour is an excellent accompaniment through life, and this Mr. Ludwig certainly possesses. In fact, apart from work, he is fun-loving, a good conversationalist and witty *raconteur*. It is only when he takes his instrument in his hand that one realizes the earnestness of purpose and keen interest in his work that have raised him to his present position in the world of music.

B. HENDERSON.

## A COMPLETE COURSE OF INSTRUCTION IN VIOLONCELLO PLAYING.

BY ARTHUR BROADLEY.

*Continued from page 351.*

(31). Q. What is a suitable age at which to commence the study of the 'cello? Will you please outline a course of study?

A. There are several matters which should be taken into consideration, when answering your first question. When first I read your letter, I was tempted to reply that a suitable age would be "over seven and under seventy." Learning to play the violoncello is something like learning to speak a language—there is nothing mysterious about either; nor can any hard and fast rule be given as to a suitable age at which to commence the study of any art or science. A person at seventy or eighty may learn sufficient of a foreign language to amuse and interest himself; but he would be more likely to obtain a greater command of it—to "think" it, to speak it with good accent, to write it, and to "revel" in it—if he had commenced at seven instead of seventy. I know more than one fine violoncellist who did not commence the study of the violoncello until nearly thirty years of age. The "course of study" would of course vary according to the age, talent, and adaptability of the pupil. A child of seven should progress very slowly—his serious study should be enlivened and lightened as much as possible, by the introduction of tuneful little pieces. As a rule, children assimilate knowledge rapidly; but as they do not recognise the value of that which they learn—they quickly forget. Their progress should therefore be retarded, and they should from time to time repeat and re-learn the early steps of their work. At present there does not seem to be an instruction book for "Infant Violoncellists." The nearest approach to it is the "Primer" by Jules de Swert. If this book is used, the interest should be stimulated by the judicious introduction of tunes, easy solos—such as those by Fitzenhagen and Squire, in the first position; and by suitably arranged duets, trios, etc. The now famous violin teacher Sevcik, has achieved much success by adopting a system of teaching by semitones. This method unfortunately cannot be applied to the violoncello (I am not referring to Sevcik's method of "Bowing Technique"—this is already in use with many violoncello students); we can, however, thoroughly "ground" the pupil in each key before he is confused by another key. It is of no use for a child to be "raced through" an

instruction book. Each example ought to be played so many times that the child knows it thoroughly. The course of study suitable for a boy or youth, say from ten to fifteen; would again be different. In this case, I should advise the Violoncello School by Kummer. Two years at this set of exercises, with a year at the studies of Dotzauer, Merk, Servais and Franchomme, should fit him for the study of any of the concert works of the greatest masters. There is a tendency in these days to belittle the value of "schools"; many teachers prefer separate sets of studies. Personally I think this is a mistake. The works which served to produce such players as Piatti, Servais, of a generation ago, and Klengel, Becker, Haussmann, Hollman, and others of to-day; should be good enough to produce players equally as good for the next generation. I always advise a standard school; and together with that, suitable studies, solos, and other works by various writers.

(32). Q. I would like a list of all the classical music for violoncello with pianoforte accompaniment. Are there not many good works by Bach, Beethoven, Schubert, Rossini, Weber, Verdi, Mozart and Wagner?

A. Many of the greatest composers have written works for violoncello and pianoforte, but I am afraid you will find that these are chiefly in the form of duets, and not as you desire, violoncello solo with accompaniment for pianoforte. The list of classical works is far too long to give in these columns. A fairly complete list has already appeared, but I think you would look in vain for solos by the composers whose names you give. Bach wrote six sonatas for violoncello alone; Beethoven left us five sonatas for pianoforte and violoncello, also some variations; Schubert, Rossini, Weber, Verdi, Mozart and Wagner, did not write solo pieces for the violoncello. There are a great number of sonatas by seventeenth and eighteenth century composers which are classical, even if they are by men who are less celebrated than Mozart, Rossini and Weber. Of these violoncellist composers, the name of Boccherini stands easily first; several sonatas, etc., by this fine writer are published by Messrs. Augener, who also publish works by Marcello, Cervetto, Breval, Martini, Pasqualini, Grazioli, Gasparino, Vardini, Loeillet, Stiasni, etc., etc. It is however to the nineteenth century which we must look for really fine solo pieces, and even then with only one or two exceptions not to the greatest composers. The finest works for violoncello solo are those written by composer-players, Servais, Davidoff, Popper, Dunkler, Goltermann, etc., etc.

(33) Q. I have spent some time in practising the concertos of Dvorak, Eugen d'Albert and Van Goens, but I am much disheartened by several adverse criticisms which I have read concerning these works when played with accompaniment of piano. Are there any concertos which are interesting even if only accompanied by pianoforte.

A. I think I can fully sympathise with you. It is not pleasant after one has spent several months in acquiring a new concerto, to find that the critics do not take kindly to it. I think you will find however that the critic often finds fault with the "bare dry bones" of the pianoforte accompaniment. There are some works which were conceived for orchestra and violoncello; of the works you name, the Dvorak is certainly of this character, and to play such works with pianoforte accompaniment is certainly unwise. The concerto in E minor of David Popper, also Concerti by Lalo, Davidoff, Goltermann and Jules de Swert, are acceptable even if the orchestral parts are played on the pianoforte. It is a great mistake for young players to make their first appearance with heavy, classical works. It is far better to play something bright and to leave the heavy works for later, when it is possible that more justice can be done them. Choose works by violoncello players, until your position is assured, then I have no doubt that the critics will take kindly to your Bach, your Schumann, and even to your Dvorak.

*(To be continued.)*

## CONTINENTAL CONSERVATOIRES.

By B. HENDERSON.

### III.—FRANKFURT AM MAIN.

THE town of Frankfurt rejoices in the possession of two Conservatoires and a violin school. It has been chiefly famous up to now for its violoncello school, as many of the best known violoncellists of the present day have received their final tuition there.

The oldest conservatory is that commonly known as the "Hoch" Conservatory, which was founded by Dr. Hoch in 1878. Admission to this institution is by examination. The school year commences on September 1st, but pupils can enter by special permission on March 1st. Notice must be given in writing at least a fortnight before these dates, and intending candidates must present themselves in person before the Director within three days before the examination, between

the hours of ten and twelve, taking with them certificates showing proficiency in general education and exemplary moral conduct. The parents or guardians of would-be students must give a written undertaking to be responsible for the school fees. Those who have sent in their applications will receive due notification of the dates fixed for examination. No pupil is admitted for less than a period of one year, and must give a written intimation to the Director one month before the closing of the year in which his studies terminate, or he will be liable to pay the fees for the next term.

The first three months of a pupil's school year are his probation. If at the end of that time he shows insufficient ability for a musical career he can be dismissed, and the remainder of the year's fees will be returned to him.

For stringed instrument players an average knowledge of scales and technical studies is sufficient to ensure admission provided the candidate shows a musical disposition.

The course is a comprehensive one, as stringed instrument players, in addition to training on their instrument, are also required to study elementary piano, harmony, history of music, chorus singing and chamber music. Lectures, open to all pupils, are given on prose, poetry and the history of literature. If any student finds himself insufficiently occupied he is at liberty to take any other subject on payment of an extra fee, but he may also apply for remission of any secondary subject, and obtain the same in case of overwork or other cogent reason.

The fees for yearly tuition are 360 marks (£18), of which three-fifths (£10 16s.) must be paid on September 1st, and the remainder (£7 4s.) on March 1st. In addition to this every intending student must pay the sum of 10s. for examination and admission fee, and 3s. yearly for service as long as he remains in the institution.

A few days' holiday is given at Easter, two weeks at Christmas, and the months of July and August are free.

The professors at the Hoch Conservatory are:—

*Violin and Viola*—Messrs. Bassermann, Alfred Hess, Adolf Rebner, Kucher and Miss Anna Hegner.

*Violoncello*—Messrs. Hugo Becker, Cossmann, Hegar and Schlemüller.

The second Conservatory in Frankfurt is known as the Raff Conservatory and was founded in 1883. Admission is by examination and can take place at any time by arrange-

ment with the Directors, though it is advisable to enter if possible at the beginning of the school year (September 1st), or the summer term (March 1st). Candidates must not be under fourteen years of age, must show musical talent, and be equipped with a good general education. No student is allowed to enter for less than one year. Scholars of the Raff Conservatory may study their instrument only with the addition of classes in sight-singing, or they may take the full course, which includes instruction in piano, music-theory, musical history and chamber music. In the first case the fees amount to 180 marks (£9), and for the full course 360 marks (£18) yearly, of which two thirds are payable before the 8th of September, and the remainder before the 8th of March. There is also a fee of 10s. for the entrance examination, and an annual sum of 2s. for service. The plan of study is arranged by the Directors and can only be altered by their permission and no pupil is allowed to appear in public without permission from headquarters.

Holidays are arranged as follows: fourteen days at Christmas, fourteen days at Easter, three days at Whitsuntide and two months (July and August) in the summer. Notice of leaving the Conservatory must be given in writing to the Directors four weeks before the end of the term, or the fees for the ensuing term will be payable.

Practice evenings are held regularly during the school year and occasionally concerts are given by the students to which the public and press are invited. These opportunities are very helpful to those who intend becoming concert players. Certificates of proficiency are also provided for finished pupils on payment of a small fee.

The professors at the Raff Conservatory are:—

*Violin*—Alois Bruck and Willy Post.

*Preparatory Violin*—Carl Lembcke.

*Violoncello*—Louis Nœbe and Frederick Hess.

Some two years ago Hugo Heermann started a new venture in the shape of a school exclusively for violinists. This school is divided into two departments, preparatory and finishing. A special division is also set apart for the study of the Sevcik method, under the guidance of Hugo Kortschak, a pupil of Professor Sevcik. Pupils can enter at any time. To advance from the preparatory to the finishing school the violinist must be able to play well five or six studies by Kreutzer or Rode or the Op. 2 of Sevcik. He will then be entitled to study with Pro-

fessor Heermann. Scholars of the preparatory school are however entitled to free admission as listeners to the advanced classes. The fees for the preparatory branch are 350 marks (£17 10s.) per annum, the course comprising two lessons weekly with instruction in theory. Advanced students must pay 450 marks (£22 10s.) a year, and have also tuition in chamber music. A fee of 3 marks (3s.) yearly for service is also exacted. Fees are payable half-yearly, *viz.*, on September 1st and February 1st. Notice of leaving must be given four weeks before the end of a term, and no definite period of stay is enforced. Scholars who are really poor can obtain admission for half fees, and receive one lesson weekly with permission to attend the higher classes as listeners. Transference to the higher school is only obtained by ability without respect to age.

Frankfurt on the Main is one of the most important commercial centres of Germany, with a population of about 300,000. It is a handsome city, containing some fine buildings, and is moreover celebrated as the birth-place of Goethe. There are many English residents and students as many advantages are offered to the latter. The opera is good and not expensive and the concerts are noteworthy. The best known of these are the Museum Concerts, at which the leading artists of every country appear. There are also the Chamber Music Museum Concerts, and good performances are given by the "Rühlscher Verein" and "Caecilien verein." A considerable number of tickets for the rehearsals of all these concerts is kindly sent by the societies for free distribution among the students of both of the Music Conservatories.

There is a resident English chaplain, and a new English church, which will probably be opened in the autumn, is in process of construction. The usual charge in good pensions is about 120 marks (£6) monthly, though small rooms with board are obtainable at £5 and £5 10s., all exclusive of fires and lights. Pianos can be hired (if necessary) from 10s. to 14s. monthly.

There is at least one English pension which lays itself out for music students particularly, and in addition there is a lodge of the Girls' Friendly Society at which members of the same can obtain pension at reduced rates, and other boarders (ladies only of course) are well cared for. The situation of the town affords opportunities for many pleasant excursions, Wiesbaden, Homburg, and the beautiful Black Forest all being within easy distance for excursions.

## MUSIC IN PARIS.

It is evident that M. Pablo Casals is a favourite with the Parisians, and I am not inclined to wonder at this on hearing his performance at the Philharmonic concert on February 20th. M. Casals is a serious artist who never fails to make a point where he can, but his "points" are legitimate and he commands us by his style and intellectuality. The work he played was "Fragments of the Suite in C minor" for 'cello solo, by J. S. Bach. Of the four numbers, which are an Introduction and Fugue, Allemande, Sarabande and Gigue, the Allemande was played with so much tenderness and dignity, with an added quality of weirdness that suited it, that M. Casals may be said to have given a finer performance of it than the rest of the suite, and as the rest was the work of a thorough artist at his best, no more need be said.

Most of the works which stood on the programme given by Mlle. Monduit and Monsieur Pillitz at their concert in the Salle des Fêtes du Journal, on February 21st, were unknown to me, two indeed being given for the first time in public—a Suite marked Op. 33, by Alessandro Longo, and a Sonate, Op. 17, of Enrico Bossi. The two other works were Paderewski's Sonata and a Fantaisie by F. Luzzatto. The works in question come to my thinking under the head of ungrateful music; for music to be good not only must it be well constructed, but one must also be assured that the inspiration is sufficiently continuous to keep your attention fixed upon it, and here this was not the case. Monsieur Pillitz, who possesses a fine tone and is a talented artist, if a little wanting in elasticity, was worthy of a better chance to display himself, and was hardly helped out by his partner, whose playing was heavy. At the bottom of the programme stood the announcement that M. Pillitz would play "a modern instrument constructed on the methods of the old Masters of Cremona." The violin, which had been lent for the occasion by Monsieur Marcel Herwegh, the well known virtuoso, was made by Messrs. Leon Fischesser and Lucien Greilsamer of Paris. The hall is so bad for sound that it was not possible to pass a final opinion on this instrument; but I have no hesitation in stating that even under these circumstances it was the most remarkable modern violin I have ever heard.

On his return from a tour in the South of France, Monsieur Daniel Herrmann showed himself to be in fine form at a concert which he gave in conjunction with Madame Boutet de Mouvel and the well-known composer, Gabriel Pierné. With Madame de Mouvel he rendered Cesar Franck's Sonata in admirable fashion, though the pianist might at times have been a little less relentless with her instrument. A Trio by Henri Rabaud followed, after which Monsieur Herrmann was joined by Gabriel Pierné in an inspiring performance of the latter's Sonata for violin and piano.

It is at any time asking rather much of any audience to expect them to listen to the works of any one man throughout a long concert, and it would perhaps have been wiser of M. Alberto Bachmann had he consecrated one part of his concert instead of both to his own works. M. Bachmann is, however, talented both as composer and violinist. The chief items of his concert were a Concerto in A minor, three Spanish Dances, and a Suite, No. 2. Of these the Concerto gave the artist most scope, and he played it broadly and with a good deal of feeling; but his style suffers at times from a want of roundness, and leaves one somewhat unsatisfied. He was warmly received by a good audience.

The first of three Séances for piano and violin, to be given by Monsieur Arthur de Greef and Monsieur Jules Boucherit took place on March 5th, the pro-

gramme consisting of four Sonatas of Mozart, in G major, E minor, A major, and B flat minor respectively. M. de Greef, professor at the Brussels Conservatoire, is well known as an interpreter of Mozart's works, and on this occasion thoroughly maintained his reputation. In Monsieur Boucherit he had a worthy partner, but this talented young violinist would do well to free himself from mannerisms; he is too fine an artist to need them. What delightful music is in these Sonatas, never for a moment dull. They ring so true in their simplicity that one feels as if no composer could ever need more complicated ways than the Salzburg master used to produce good music. The two artists gave an excellent performance of the Sonatas. Monsieur Boucherit has a beautiful singing tone, and at no time did either of them "rise above" Mozart, but followed him in his pastoral moods, in his sadness (which is a healthy sadness), and shewed their full understanding of him. They were given that full meed of praise which was undoubtedly their due by the numerous audience gathered in the Salle Pleyel to hear them.

On Shrove Tuesday, according to custom, no concert took place at the Philharmonic Society, but the week after, on March 6th that is, the Rosé Quartet were to appear. The night of the concert, however, announcements were put up to the effect that the Viennese Quartet having renounced their engagements at the last moment without any right to do so, would be replaced by Monsieur Geloso's Quartet party. Monsieur Geloso is an able quartet leader, and he and his partners gave a virile reading of a Cesar Franck Quartet and the Schumann G minor. These men are an earnest set of players, but at times one feels as though they wished to drag from their instruments more than they are capable of yielding, thus spoiling effects by a kind of vehement luridness which they essay. Cesar Franck's soul was evidently a tortured one, and to put any additional force on is but to heap up the coals on the fire; but the Schumann went right well, and the audience left enthusiastic and convinced.

At his concert given at the Salle des Agriculteurs, Monsieur Francis Thibaud, the violoncellist, had the valuable assistance of his brother, Jacques Thibaud, the well-known violinist, and Monsieur Diemer. The hall was very full, and the public made it quite clear that they appreciated the efforts of the performers. The concert giver chose for his programme Bach's solo Suite in C minor, an Elegie of Fauré, and a Brahms dance. The young 'cellist, who possesses a fine tone and clear technique, was recalled after his last number and added Popper's "Papillons." Jacques Thibaud gave with his usual beauty of tone and charm, Bach's "Aria" and Schubert's "Abeille," having previously been a partner of Monsieur Diemer in a broad rendering of the Kreutzer Sonata.

SEVICIUS.

### CREMONA SOCIETY.

THE monthly meeting of this Society, on March 2nd, was devoted to the study of "Francesco Stradivari," son of the better known Antonio Stradivari; when a paper was read by Mr. C. W. English, and an exhibition of nearly a score of violins, violoncellos, etc., some of which were played upon later, being of great interest to the members and visitors present.

The lecturer, after recalling some of the personal history of the Stradivari family and of Francesco in particular, dwelt upon the confusion existing as to the characteristics of his work; his real productions

being so fine as to have been passed off as his father's by interested parties, whilst much of his brother Omobono's work is equally wrongly described as Francesco's.

The various tickets used by Francesco Stradivari were referred to, as well as the different methods of spelling the name, *i.e.*, Stradiwarius (with a "u") in all the earlier printed labels, but with a "v" in those of 1741 and 1742.

The detailed description of the work of Francesco was illustrated by sketches made during the lecture, the quality of the pine and of the varnish were touched upon, the peculiarities of purfling, especially the exaggerated bee-sting at the waist corners, pointed out also the characteristic initial cut of the ear of the scroll, and the undercutting of the latter next the peg box. Other mannerisms illustrated were the *f* holes and waist curves, both of Antonio and Francesco.

The long neck, as used in the present day, was shown to have been extensively used by Francesco, showing clearly that the idea is erroneous which ascribes the long neck exclusively to modern demands. This was described as being due to the demand for a "Cremona," meaning an Amati, in which school the short neck is usual. Long violin necks were known and made by the Marianis of Pesaro, a century before Francesco.

Francesco's great pupil, Luigi Marconcini, was referred to and his work cursorily described, and the concluding remarks had reference to the prices at which Francesco's violins had changed hands in recent years.

In the subsequent discussion Mr. V. J. Cooper and Mr. Innell took a leading part; the latter mentioning a violin labelled J. P. Althenn, of Frankfort on the Main, that bore quite long bee-sting corners.

In his reply, Mr. English mentioned that the present head of the Stradivari family was an instrumentalist upon the flute.

As usual the second part of the evening was devoted to music, Mr. Herbert Walenn giving Van Goen's "Elegie" and "Scherzo," Bach's "Aria," and a solo by Becker, the beauties of which were greatly aided by the really magnificent "Francesco" violoncello used, whilst the Misses Petherick contributed selections from Beethoven's quartet upon violin, viola, 'cello and piano.

At the meeting on April 6th Mr. Philip A. Robson, A.R.I.B.A., will contribute a paper on "Bows."

## Correspondence.

*The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosbery Avenue, London, E.C.*

### CELEBRATED VIOLONCELLOS AND THEIR PAST AND PRESENT OWNERS.

*To the Editor of THE STRAD.*

SIR.—Another letter on the above subject, this time signed "K. M. B.," appeared in the February number of THE STRAD.

Now, with every desire to be courteous to the writer, I cannot find any reason for his sheltering himself behind three initials. The discussion which has arisen has been so far carried on without any veiling of faces, and to leave this course may provoke a suspicion either that the writer is in co-operation with the originator of this controversy, or (as I am half

tempted to think) it is the latter himself who may be identified with it.

"K. M. B." shows the same ambition to part with all sorts of information, which I venture to say would be welcome if it was based on a better study of the subject, greater experience, and a judgment of his own. But he does not seem to me to possess these qualifications; he has again reported hearsay which he has met with; he has perused books and made extracts, and his comments upon them are at variance with any definite knowledge.

His motto seems to be "the less you study, the more you know."

"K. M. B." has naturally read with great interest the first article, which appeared in the October issue of *THE STRAD*. My rejoinder in the December number has apparently not come under his notice; he has missed my impartial corrections of almost every one of his statements concerning instruments belonging to German artists; and imperfect as my writings may have been, I must take it he is still an adherent of the Karl Schroeder's Jacobus Stainer theory, to name a case which has occupied my attention more than others.

"K. M. B." again roams from France over Germany to Russia, in his last disquisition. Well, I cannot follow him to France at present to inspect all the 1689, 1717 and 1725 Stradivarius violoncellos of which he speaks. Let us hope they all exist for the pleasure and benefit of their respective owners.

Russia would be better left alone at present, I should think. Her social conditions must change before the sport of hunting after such treasures can be indulged in. In the meantime I shall again dwell on Germany to improve on another blunder of "K. M. B."

Who is this Herr Knechler, the supposed present owner of the Bernhard Romberg Stradivarius violoncello? When and where has he lived, and is he still alive? Is he engaged in the musical profession? Is he an amateur, or even a collector of Stradivarius violoncellos? Has it not occurred to "K. M. B." that these questions would probably be asked by many readers of *THE STRAD*, besides myself? If he knows anything about this gentleman, it is gross negligence to withhold it from publicity; if he does not know, he should have made inquiries. Bernhard Romberg lived, in his later years, at Hamburg, and died there in 1841. He left behind him, besides other instruments, two violoncellos, and with one of them a near relation, who had studied under him and was an accomplished violoncello player, quitted Hamburg for New York, to look for a more prosperous career in the new world. He sailed on the ill-fated *s.s. Austria*, which left Hamburg in the autumn of 1857 for her last battle with the ocean, as she met with a terrific gale, stranded, and went with every one on board to the bottom of the Atlantic. Hamburg is not out of the world and "K. M. B." ought to find it worth his while to elicit more particulars as to whether this gentleman's name was Herr Knechler, and whether he took with him the glorious Romberg Stradivarius violoncello? In that case, it would be by this time past comparison with an orange packing case, or even a matchbox.

"K. M. B." may find in Hamburg a great number of other fine violoncellos which he has not reported yet, many more than he may expect to see, if he will take a little trouble; and what an excellent opportunity he would have to look for the 'cello-virtuoso. Eisenberg and his unique Jacobus Stainer violoncello, who at the same time might inform him of the imaginary price he has paid for it to Herr Karl Schroeder, instead of a reasonable one for a Leopold Withalm instrument. Of course Bernhard Romberg

was the founder of an advanced method of playing the violoncello in his time, everyone knows that who has ever had a violoncello in his hand, just as well as Louis Spohr was the originator of an advanced development in playing the violin. It may not be so well known that the Concertos for violoncello written by Bernhard Romberg, and likewise, for the violin by Louis Spohr, are, from a technical standpoint, still the models to which every student of both instruments should look; anyone who can play them well, either on the violoncello or violin, may safely tackle any music for either instrument written after that time. Both composers talk in their "Schools" about things which may be regarded as superfluous at the present time, but a different interpretation should be attached to Romberg's expression of his playing on a Stradivarius of small pattern, from that which "K. M. B." in his ignorance has made out.

Previous to the time of Stradivarius, and even in his day, the majority of Italian makers, such as the Amatis, Montagnana, Grancino, and others, all produced exceptionally large sized violoncellos, up to thirty-three and thirty-four inches. They have since been reduced, or as the usual expression goes, "cut down" by scores, and this procedure probably began during Romberg's advancement in handling the violoncello. Romberg must have met with many bigger instruments than can be found to-day. His remark had so far some justification, as Stradivarius, guided by his genius—like every genius in advance of his own time—could predict the destiny of the instrument, viz., not merely to go in octaves with the double bass, but to become an independent solo-instrument. In consequence of this he made his violoncellos in diminished proportions to those of his contemporaries; to be precise, he established the ideal model on which no improvement has been made up to the present, and probably will not be made for a long time to come. If ever Stradivarius made violoncellos of a larger size, it can only have been at an earlier period of his career. I cannot call to mind having seen a so-called "cut down" Stradivarius violoncello amongst the many that I have been fortunate enough to see, nay, not only to see, but even to sell one of the grand pattern in the finest condition.

It had not been my intention to mix up any dealings of mine with these writings, but as the matter is mentioned now, I may be allowed to state the facts. The late Baron Nathaniel Rothschild, who died at Vienna last year, paid frequent visits to this country during his lifetime. When he came over in 1881, he brought with him a small band of eight passable musicians from Vienna, who on one occasion interested the present King Edward with their playing. His Majesty expressed his delight at the manner they performed certain Vienna waltzes, but found the tone of their Bohemian or Markneukirchen-made instruments not refined enough for English ears. The Baron immediately gave an order to provide better instruments regardless of expense. News of this reached my ears, and as it happened that I had heard of a splendid Stradivari violoncello, which belonged to Sir Gore Booth (not the General) and was deposited with the late Professor Ella (of Union fame) to dispose of, the sale was soon perfected. It was my good luck that no less an artist than the late Signor Piatti was asked to give his opinion, which was in every respect most favourable, or else what might have happened! Evidently no other Stradivari violoncello but this one has ever been devoted to the muse of Johann Strauss. What has become of it? Is it still kept in the Rothschild family?

Yours truly,

FELIX HERRMANN.



## The Editor's Table.

**Music:** The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4) fairly easy; (5), moderately difficult; (6), difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists.

BREITKOPF AND HAERTZL.

24 *Studies for the Violin*, by Johann Slunicks, Op. 54, a set of extremely melodious and useful exercises of a varied character. The first eight do not exceed the third position. No. 13, which has an accompaniment for piano, is very effective as a solo. All the various kinds of bowings are introduced, besides plenty of work provided for the left hand.

CHARLES WOOLHOUSE.

*Trois Morceaux* for violin and piano, by S. von Leer. No. 1, *Serenade* (3). No. 2, *Spring Song*. No. 3, *Danse*, in the ancient style. The last piece is decidedly the best of the three, from the pupil's point of view. There is a good swing about this three-four dance movement that will appeal to the young player.

*Souvenir* for violin and piano, by Annie M. Whitaker. A simple melody in F, but why in such a well meant easy piece employ the seventh position. The lower octave would be equally effective.

*Dreaming*, a *Reverie*, by Noel Johnson for violin and piano, or 'cello and piano. One of those pleasing and taking melodies, grateful to play and encouraging to the student (4).

JOHN ALVEY TURNER.

*Abendlied* for violin and piano, by Karl Selbeni, a pretty little piece, simply written, evidently with the idea of encouraging young students. This piece is suitable for the mandoline, and is also effectively arranged as a duet.

LAUDY AND CO.

*Romance* for violin and piano, by J. Harold Henry, a most taking third position piece (3).

J. WILLIAMS, LTD.

We have received a choice selection of music from this firm, amongst which we recommend violinists the following:—*Le Départ*, *Sérénade Créole*, *En Norvège*, by Guido Papini. All three are of a romantic type and give ample scope for the young artist to display his powers of interpretation. All the passages are most grateful to play and pleasing to listen to (4-5).

*Prizre* for violin and piano, or 'cello and piano, by W. H. Squire. A piece more suited to the violoncello than violin (4-5).

The first book of *Twenty Duets for two violins*, by Hans Sitt, containing ten easy duets, will be useful and instructive to students, especially to those who are unable to obtain piano accompaniment. One good feature of these duets is that both parts are written on one page, besides giving an extra single first violin part (1-3).

*Humoresque* (3), *Bolero* (3), *Barcarolle* (2), for violin and piano, by Hans Sitt, are all well written pieces.

Three pieces for violin and piano, by A. d'Amrosio, *Souvenance*, *Feuille d'Album* and *Ariette*, are all quite in this composer's artistic and delicate vein, and requires a finished player to give their just rendering. As encore pieces the works of this composer are very popular (5).

Three pieces for violin and piano from the pen of that clever violinist, Tivadar Nachez. The titles are No. 1, *Pantlikás Kalapom*. No. 2, *Szeretlek Virágom*, and No. 3, *Hommage à la Patrie*, all of which are well suited for the concert platform, and to those players who prefer solos with plenty of technical display.

These Hungarian rhapsodies and solos of this calibre are generally great favourites with most audiences, providing, of course, that they are done justice to (9).

F. W. CHANOT AND SONS.

Two trios for three violins and piano, *Ballata* and *Marche Nuptiale*, both by Guido Papini. A most useful combination of instruments for home playing. There is also a violoncello and bass part, *ad lib.*, that adds to the effect. Each part contains its fair share of passages in which the player has a chance of distinction, and both of these delightful trios are written with that knowledge of the resources of the instrument that only a master can be conversant with. For school and pupils' concerts these trios will be found most useful (5).

A transcription of Liszt's *Liebstraum* for violin and piano, by Cyril Monk, will be found of service to the soloist as an effective concert piece. There are practically two violin parts—one for the amateur and one for the professional, and both are to be highly commended.

E. ASCHERBERG AND CO.

This firm has recently introduced the *Universal Edition*, which has taken over the copyrights of Jos. Aibl in Munich, and added to it very largely. The works before our notice are of exceptional merit and some rank absolutely among the finest chamber works of the present day. For mastery of composition Max Reger occupies a very prominent position among modern composers, and shows a nobility of thought and power of expression which commands respect even when he loses himself in experiments, but when he rises up from his technical pastimes he stands before us as a towering figure which one cannot but admire. Such is the case with regard to *Four Sonatas for Violin Solo* (unaccompanied), which are written on the lines of the famous Solo Sonatas by Bach, and partake of his devices for producing complete harmony by double stopping, chords, and arpeggios. Although they follow older forms they are quite modern in the use of harmonies. The themes are dignified and strong, and the working out is varied and interesting. His treatment shows a most intimate knowledge of the instrument, and they are virtuoso pieces of the first order. Bar the great Rust Sonatas for violin solo, which are in a different style, and a very big style too, nothing has been written for a solo violin since Bach's time which could match these sonatas by Reger, Op. 42. The first in D minor is a Sonata in four movements: *Allergo energico*, *Adagio con gran espressione*, *Prestissimo assai*, and *Allergo energico*; the second, in three movements: *Allergo con grazia*, *Andantino*, *Prestissimo*. The other two are Suites, the first in B minor consists of an introductory *Pesante* leading to an *Allergo con brio*, followed by *Vivace assai* in three-eight time. A short return to the opening *Pesante* closes this first section. Then follows an *Andante semplice* and a gigue *Prestissimo* both two part canons in the fourth, and very delightful movements. The finale is a very bold and strong *Vivacissimo à la capriccio*. The second suite (Fourth Sonata) is in G Minor. It begins with a *Sostenuto* introduction leading to an *Allergo energico* in fugal style, followed by an *Allegretto con grazia* in two-four, which partakes of the character of the Bourrée. The most important movement is a fully developed Ciacona, *Andante con moto*, which forms the finale.

There are also two Romances, Op. 50, by the same composer for violin and small orchestra (or pianoforte) in G and D major respectively. They make considerable demands upon the executant, and their rich rhythmical development is again evidence of the composer's earnest and deep study of Johann Sebastian Bach.

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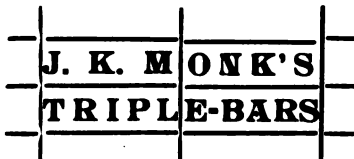
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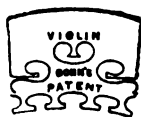
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**The Strad**

**MARCH, 1906.**

**PROFESSOR LOUIS ZIMMERMANN.**

UNTIL a year or two ago the subject of this  
sketch was a stranger to the English public,  
though well known on the Continent, but now  
he is rapidly acquiring a position much to be  
envied both as teacher and performer. Born  
at Groningen, Holland, he showed a strong  
aptitude for the violin at a very early age, re-  
ceiving his first instruction from his father  
when only six years old, and as a mere child  
appeared frequently on the concert platform.  
At the age of twelve he entered the music  
school of his native town under the tuition of  
Poortman, one of the best known teachers in

Holland. His rapid progress caused his teacher to prophesy for him a brilliant future.

Leipscic was the next scene of the lad's student life, and here he remained for two years in the class of Hans Sitt at the Conservatoire. From Leipscic he went to Brussels in order to try and get some lessons with Ysaye, who not only gave him the much coveted advice, but also showed him great kindness and a firm belief in his ability. There is no doubt that the period of his life spent in the Belgian School made a deep and lasting influence on the young violinist, and to-day he speaks with rare gratitude of the kindness and sympathy he met with from one whom he considers unrivalled in his profession.

A tour through Holland and Germany terminated in the offer of a post as concert master to the Court Theatre in Darmstadt in 1896. After filling this position for three years Professor Zimmermann was recalled to his native country by an offer to take up a similar post in the Mengelberg Orchestra in Amsterdam. In connection with this I must relate an interesting anecdote. At the first rehearsal after his appointment the work in hand was Richard Strauss's "Heldenleben," which contains a long and very difficult solo for the principal violin. The conductor asked Professor Zimmermann if he would try a few bars of it, to which he at first demurred, saying he had no acquaintance with the work. However at Mengelberg's wish he began to play, and gave such a brilliant reading of the piece at first sight that the members of the orchestra with one accord rose to their feet and gave him a splendid ovation. Curiously enough it was in this same composition that he first attracted notice in London, when Mengelberg brought over his famous band of musicians, and Henry J. Wood, who heard him in Holland, invited him over to play on the occasion of the first performance of the "Heldenleben" in England, when Strauss conducted his own work.

In 1904 Herr Zimmermann was offered and accepted the position of professor at the Royal Academy of Music vacant through the withdrawal of Emile Sauret. Since that time he has resided permanently in London, and the fact that his connection with the academy has proved eminently satisfactory was demonstrated after a year's engagement by the offer of the title of Honorary Member of the Institution.

His first public appearance in London was with the London Symphony Orchestra, when the critic of the *Daily Telegraph* wrote concerning his rendering of the Beethoven Con-

certo that "the slow movement (the greatest test of an artist) was never better heard in London. It was a triumph of cantilene."

The genial violinist has played before the late Queen Victoria at Osborne, and also before Queen Alexandra at Buckingham Palace, and is a favourite violinist of the young Queen of the Netherlands, before whom he has several times had the honour of appearing at the Hague.

Besides being an executant of the first rank Professor Zimmermann has written many songs, some of great beauty, and several short pieces for his instrument besides a string quartet and clarionet quintet. He is also the violinist of the New Trio, formed a few months ago and already making a name not only in England but on the continent.

The artist possesses an exceptionally fine specimen of a Gagliano violin which is much prized by him.

As for his playing—well so much has been said by far more capable critics than myself, that I can only say that Londoners will have an opportunity of hearing him at one of the Queen's Hall Symphony Concerts in March, and will then be able to judge for themselves.

B. HENDERSON.

## CHAMBER MUSIC IN GLASGOW.

HERR ERNST DENHOF'S second concert in the Queen's Rooms on Feb. 16th was at the same time a very great musical treat and a very great disappointment; Herr Denhof, the Brussels Quartet and Miss Mary Münchoff were responsible for the first, and the very much absent Glasgow public for the second.

An audience which only half filled the hall was all that the million inhabitants of Glasgow could muster to welcome the Brussels Quartet on their début in that city.

The instrumental programme was, Quartet in G minor, Op. 27, Greig; Piano Quintet in F minor, César Franck; Quartet in B flat, Op. 18, No. 6, Beethoven. The first two items presumably were novelties in Glasgow, and César Franck's Quintet in particular was awaited with very much interest. It excelled in beauty perhaps by the same composer's exquisite sonata in A major, which I have heard played to perfection by Ysaye, the teacher of the first and second violins and viola of the Brussels Quartet, but it is a magnificent work and received a splendid interpretation by Messrs. Denhof, Schoerg, Daucher, Miry and Gaillard, albeit the allegro of the first movement seemed to be taken on the slow side. It gave fine scope to Herr Denhof's sterling qualities as a pianist, and he covered himself with distinction.

The Greig quartet is very fragmentary and disconnected. It is full of the composer's delightful freshness and charm however, and abounds in Greig's strange harmonies. He makes effective use in the slow movement of the *sul ponticello* bowing for the violins and viola with the air to the violoncello, which instrument has also a somewhat vociferous part in the first movement, which is very effective under such capable hands as M. Jacques Gaillard.

The ensemble in the finale reached the *ultima tulle* of perfection.

How unrestful and unsatisfying however are the vague wanderings and meaningless discords of the modern composers compared with the quartets of Beethoven, Mozart and Haydn!

It was ten o'clock before the Beethoven quartet came on the tapis, but I feel confident there was not a person in the hall but would willingly have waited to hear it all over again, so perfectly did the Brussels Quartet play it.

There is not a quartet in existence which could have given a finer rendering, and it would be impossible to conceive a more homogeneous group of players; the Brussels Quartet fully justify the eulogisms bestowed on them by the Continental press.

ALFRED H. ANDERSON.

### CREMONA SOCIETY.

THE monthly meeting of this Society, held on February 2nd at the Argyll Gallery, Argyll Street, W., was one of the best and most largely attended of the present session. The subject of the paper, "The Lost Secret of the Old Italian Varnishes," by Mr. Vincent J. Cooper, appealed strongly to painters as well as musicians, and members and exhibitors of the Royal Academy turned up, whilst letters of regret were read from Sir L. Alma-Tadema, R.A., Luke Fildes, R.A., Alfred East, A.R.A., and others.

The lecturer divided his subject into two aspects; the texture or consistency of the fine old Italian varnish, and the wonderful gradations and combinations of colour obtained in applying the number of thin coatings variously coloured. One of the most important guides to nationality of old fiddles is the priming, which is invariably of a "soft" kind. The early makers, Gasparo da Salo, the Amatis and Antonio Stradivari in his early days finished off also with soft upper coats, but later instruments had a hard surface varnish to complete, and after the death of Lorenzo Storioni about 1800, the use of soft varnish ceased altogether. From a long and careful survey of varnishes of both periods, he had come to the conclusion that the gums used by the old Italians in their soft and hard varnishes were the same, and that the secret of the soft varnish lies in the method of *swelling the gum* when in solution. How is this produced? By the addition of a small quantity of a fluid which acts on soluble gums much as baking powder does in pastry, rendering the mass pliable, elastic and workable. The rich glow of colour was produced by the natural artistic taste of the varnisher and the knowledge of that art of painting in coloured transparent varnishes which much closer study had convinced him was practised by Italian artists for centuries before a single violin was made.

In the subsequent discussion Mr. J. M. Swan, R.A., and others took part, and thanks were given to the lecturer for a new light upon a secret long dormant.

The second half of the evening was devoted as usual to music, and Mr. Jan Hambourg played Bach's "Chaconne," Ysaye's "Reve d'Enfant," Cui's "Berceuse," Wieniawski's "Polonaise" in A major, and Paganini's Variations in A minor, whilst Mr. Gilderoy Scott (principal violoncellist of the Royal Amateur Orchestral Society) contributed Squire's "Prière" and "Madrigal" and Dunkler's "Fileuse."

On March 2nd Mr. C. W. English's paper on Francesco Stradivari will be read, and some examples of that master's work will be exhibited and played upon.

### MUSIC IN HAMBURG.

BEFORE starting my notes on music in Hamburg I should like to tell your readers, and especially the ladies, that a Hamburg young lady, Fräulein Getrud Steiner, who has been a pupil of Florian Zajic of Berlin, has been appointed conductor of the Gewerbehaus Orchestra at Dresden. This is the first time such a post has been given to a lady, but she will fill her position well. I have known her personally since she was a young girl; she comes from a very musical family and has had musical surroundings about her all the years of her life. This event has been very much commented upon in musical circles.

I heard on January 18th, at a concert given by the Hamburger Lehrergesangverein, a young lady violinist, Miss Elsie Playfair. Judging by her name she must be of British parentage, but as far as I know she hails from Paris. At least she has studied there, and this is manifested in her playing. She got through a very large and heavy programme, Bach's "Chaconne," Bruch's first movement (adagio) from the second Concerto, Raff's "Prélude" from Suite, Op. 180, and Ernst's "Hungarian Melodies." This is a very large bill of fare for a soloist, especially when the rendering is not of the first order. Bach's "Chaconne" was decidedly beyond her powers as well musically as technically. The tempo was too slow, the whole work was given with too much French sentimentality, and the intonation left much to be desired. The same may be said of the "Prélude" of Raff, while Ernst's "Hungarian Melodies" were more in her way. The best was no doubt the Adagio of Bruch. Nevertheless Miss Playfair is a very talented player, and will some day rank amongst the first of the craft.

On the 23rd I heard Alexander Petschnikoff play the "Chaconne" of Bach as well, but I was very much disappointed. I have heard Petschnikoff before and have always considered him a very exceptional player, but in the "Chaconne" there was too much of his own personality, whilst this work wants playing with objectivity. His tone, although sweet and faultless as to intonation and technical difficulties, is not broad and powerful enough. I should rather have liked to hear him play some more modern work (preferably Tchaikovsky or the like). As an encore he played the famous "Air" of Bach's on the G string, which was indeed a beautiful bit of playing.

An extra concert was given by the Philharmonic Society to establish a widows and orphans fund for the members of the orchestra. Herr Max Fiedler was conductor. Concertmeister Bandler of the Philharmonic Orchestra played Beethoven's Violin Concerto. It was a very fair bit of playing; the Joachim Cadenza in the first movement and the Adagio deserve to be especially mentioned. Herr Bandler, a pupil of Joachim, has a small but very sweet tone and a very fine technique, but the Beethoven Concerto, when one is bound to make comparisons with other performances, is after all better left in the hands of a "giant" both as to musical conception and tone power.

Wednesday, January 31st, Concertmeister Robert Bignell (of the Hamburg Philharmonic Orchestra) gave a chamber music evening, which was well patronised, at Altona. This city adjoins Hamburg, and in spite of all the large musical events here has risen lately in matters musical. Herr Bignell's Chamber Music Concerts (hardy annuals) count amongst the best musical treats at Altona. The concert in question, wherein he was assisted by Messrs. Loewenberg (second violin), Brandt (viola), and Eisenberg (of Schroeder's "cello fame), and Frau Blume Arends (piano), brought, as something looked

forward to, Henri Marteau's String Quartet, Op. 9, his newest work. Herr Bignell is on very intimate terms with Marteau, and the latter has dedicated this Opus to him. This quartet has been played here once before but at a private party, Marteau playing the first and Bignell the second violin. Thanks are due to Herr Bignell for bringing this work before a public audience. Be it said at the beginning that it is technically perhaps the most difficult which has been written in this kind of music, and musically it is "fearful"; as I was told about a dozen rehearsals were necessary; so much more credit is due to the executants for their splendid performance. Like Marteau's Violoncello Concerto (dedicated to Sinding) this quartet is "hyper-modern," and similar to compositions of Reger and the like composers of the most modern school.

Professor Michael Press from Moscow, is a very fine player. At a recent concert he played Tchaikovsky's Violin Concerto with beautiful tone and splendid technique, although it seemed that he was a little handicapped by the orchestral accompaniment, so that in spite of the bravura in the technical difficulties, not everything seemed to be perfectly clear. His other soli were, Sarabande and Gigue from Bach's fourth sonata, Beethoven's G major "Romanze," Ysaye's "Valse-Caprice" after the sixth "Etude" of Saint-Saëns.

The Brussels String Quartet (Messrs. Franz Schörg, Paul Miry, Hans Daucher and Jacques Gaillard) have come to stay with us, that is to say not continuously, but I mean they are giving concerts here regularly now every season. The Bohemian Quartet did not come this season and consequently the Brussels Quartet is doubly welcome, as people like to hear something else besides the many "local" quartets. The Brussels Quartet can compete with the best existing ones, and they have quickly won the sympathy of our audiences so that their concerts are generally given to full houses. Both their concerts (January 27th and February 9th) were given with the assistance of the local pianist, W. Ammermann. The first concert had for its programme César Frank's String Quartet in D major, a very long drawn out and tiresome work, Mozart's Quartet, No. 21, D major, and Schumann's Piano Quintet in E flat. At the second concert nothing but Beethoven was given. Quartet, Op. 130 in B flat major and Op. 59, C major, between which stood the 'Cello Sonata, Op. 69, A major, whose beauty was lost to a great extent through the dominating playing of the pianist. Altogether the music this Brussels Quartet are giving is of the highest order. Fancy four artists of nearly perfection in technique and tone combining, this is bound to produce something extraordinary, and it would be impossible to describe any particulars. One must have heard them personally.

On February 15th the Altona String Orchestral Society, under Concertmeister Robert Bignell's bâton, gave their second concert. The programme consisted of Volkmann's D minor Symphony, "Danse Macabre," by Saint-Saëns, and the Oberon Overture of Weber. All these pieces require a good deal of training, and the works were well prepared. Besides the above the orchestra accompanied the Dvorak Violin Concerto, Op. 53, A minor, played by Fräulein Clara Schwartz from Berlin, and the A major Piano Concerto of Mozart, played by Fräulein Lotte Bretschneider. Altogether the concert was another success of the Society, and they may look forward with confidence to their first Jubilee (25th) Concert in April, when the great Feruccio Busoni will be the soloist.

S. W. O.

## The Editor's Table.

*Music:* The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4) fairly easy; (5), moderately difficult; (6), difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists.

E. KÖHLER AND SON.

*A Memory*, Romance for violin and pianoforte, by William C. Honeyman, contains a good deal of easy double stopping which produces much effect by very simple means (3).

THE B. F. WOOD MUSIC CO.

*The Young Musician*, twelve melodious pieces for violin and piano by W. D. Armstrong, Op. 52, revised and edited by A. M. Gray. These pieces are intended for quite elementary players, and as such will be found very useful (1-2).

THE FREDERICK HARRIS CO.

*Grand Bolero de Concert* for violin and piano, by J. Niedzielski, edited by H. Tolhurst, is a brilliant and grateful solo piece for fairly advanced players (6).

*Serenade d'Amour* by Franz von Blon, arranged for two violins and piano by H. Tolhurst (4), is not very original but melodious, and makes a very effective little duet with piano accompaniment, which are not too plentiful. There is also a piece called *Liebestraum* (Love's Dream), for violoncello or violin and piano by F. von Blon, which is of medium difficulty (5); *Albumblatt Humoresque*, by Wm. Döhl, Op. 46, No. 1 and 2, for violoncello and piano are effectively written for the instrument (5). *Romance* (5), and *Valse Gracieuse* (7), Op. 8, for the same instrument, by Hugo Becker, are the work of an excellent virtuoso and good musician. The latter is a very brilliant piece which makes considerable demands upon the executant by quick passages in artificial harmonics.

THE ORPHEUS MUSIC PUBLISHING CO.

*Method for Violin*, by Claude Fenigstein, is a useful primer.

## VIOLINS UNDER THE HAMMER.

AT MESSRS. GLENDINING'S Auction Rooms, 7, Argyll Street, Regent Street, W., on January 24th, the following were the prices realised by the principal lots:—A violin by Widholm, £13 10s.; an Italian violoncello, by Francesco Stradivari, £16 10s.; an Italian violin, by Gio. Maria del Bussetta, Cremona, 1654, £48; a violin by Pressenda, £24; a violin by Joannes Florenes Guidantus, of Bologna, £13; an Italian violin by Carlo and Guiseppe Fiscer, of Milan, £13; a violin by Nicolas Lupot, £240; an Italian violin by Felice Beretta, £18 10s.; a violin by Chas. Harris, Senior, £13; a violin by Joseph Guarnerius, filius Andreas, 1697, £240. This violin was the property of the late Professor Miska Hauser and at his death it became the property of Professor Edward Rappoldi, Chamber Virtuosi to the Court of Saxony. An Italian violin by Pietro Tononi, of Bologna, 1713, £35; an Italian violin by Nicola Amati, Cremona, 1643, £50; a violoncello by John Betts, Royal Exchange, £19; a violin by Dominicus Montagnana, 1732, £200; a fine old Italian violin by Petrus Guarnerius, Cremonensis fecit, Mantua, 1695, £260; an Italian violin by Gasparo Da Salo, £50; a violin by Andreas Gisalberti, £23 10s.; an Italian violin by Carlo Antonio Testore of Milan, circa 1745, £17; an Italian violin by J. Bapt. Rogerius, £23 10s.; and a violin by Vincenzo Panormo, £15 5s.

## Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, London, E.C.

**W. G. B.** This maker worked in Venice about 1715 to 1745, is considered a high class worker and of some value. He has been greatly copied. Originals are of very handsome wood, rather highly but gracefully modelled, varnish light orange to red brown, but always beautiful.

**G. G.** Peter Wamsley is a very well known maker, and your label is quite correct, some of his instruments are unpurified and mostly of the Stainer model, others are carefully made and of good proportions. Evidently, even at that period, several prices were in vogue.

**A. R. Fiddler.** Goulding dates about 1790, and are considered only third rate instruments, most of them are light in colour, value about £5 to £7.

**S. H.** There is only one Gasparo da Salò (Bertolotti was his real surname), the earliest maker to perfect the violin shape, date 1560 to 1609. He sometimes inlaid the back of his instruments. The double purfling has always been associated with the name of G. P. Maggini, who was a pupil and follower of his.

**J. W. B.** The maker you name was a good maker in Venice, and followed the Cremona School. Some are light yellow and others of dark red colour, and when in good condition are of some value. Yours seems to be of very early date for this maker. Of course genuineness is all important.

**Subscriber to STRAD.** 1. Swiss pine. 2. Quarter inch in thickness. 3. One five-eighth inch distant from either end of table, and placed to outer edge of bridge, take half width from centre inclining one-sixteenth inward at top end.

**Spitadò.** Unable to find any trace of this maker's label.

**G. G., Martham.** The portrait of Miss Marie Hall was given with No. 155 of THE STRAD, and Kubelik with No. 162. You can obtain both of the Manager, price 2½d. each post free.

**Old Subscriber.** There are four makers of that name. The first, and probably the maker of your instrument, hails from Mirecourt, the French factory town, date about 1780 to 1800. Others have worked in Paris and Rouen, but are of more recent date.

**D. P., Wales.** Methylated spirit on a clean duster, twice or three times, till all old resin has gone, then comb with a fine comb and allow to dry.

**Amateur.** The maker you name has a real existence, but not in Paris; he hails from Mirecourt. His work is what may be termed a superior factory article.

**W. L. W.** About £4. First worked in York about 1790, then subsequently in London.

**Stradivari.** Length of body 29½, width 17½-18½, notch of sound hole to upper edge 15½, neck ribs to nut 11½, length of head 8½, depth of ribs 4½, lower 4½, upper thickness under front ½ back, table 1½, overall 3½ or trifle more according to density of timber.

**T. W. D., Edinburgh.** The Austrian National Hymn introducing chords, spring bow, staccato, etc., is evidently the Paganini Fantasia, which you can obtain from Augener's.

**D. M. H., Bristol.** The first and second Albums by E. van der Straeten, published by Willcocks and Co

(Berners Street, London, W.), contain twenty-one pieces by Bach, Purcell, Handel, Gluck, Haydn, Cherubini, Mercadante, Viotti, Schumann and van der Straeten. All without use of thumb position and grateful concert pieces.

**Theatre.** If you follow any profession or trade in which you can make a living, we strongly advise you not to leave it in order to play in the orchestra—(?), as you call it euphemistically—of a travelling theatrical company. The majority of these orchestras consist of about five or six musicians including the conductor, which are increased by local talent in the various provincial towns where they appear. These artists flourish more or less (*more less*) on weakly salaries ranging from 25s. to 50s. (sometimes £3), out of which they have to pay all their expenses except railway fares. If that career fascinates you still, look out for vacancies in the *Era* or put an advertisement in yourself.

**W. W.** The Austrian Hymn played by Mr. W. Henley is probably the Paganini arrangement mentioned above and obtainable from Augener.

**C. W.** Professor A. Wilhelmj receives pupils at his private address.

**E. C., Manwell.** 1. The bow-stick should always lean towards the fingerboard, least so when playing on the G string or spiccato. 2. Mälzl, the inventor of our standard metronome, constructed a pendulum weighted with a cwt. and fixed his time standard at a hundred oscillations a minute for the minim, and from that standard his gradations are deduced. 3. The Joachim-Moser works are sold by Messrs. Schott and Co., Regent Street, W.

**S. M. V. L., Paris, Ontario.** August Reicher's book on violins was published in English by A. Lengnick, whose business was taken over recently by Messrs. Schott and Co., Regent Street, W.

**C. B. W.** If you can really play the Caprices by Rode and de Beriot Concertos satisfactorily, you are quite capable to take your place in an orchestra. To obtain an engagement in a theatre, however, is not so much a question of possessing great technique as knowing the necessary routine, and understanding what is commonly called the business. If you are a good sight reader you should try to get in as second violin for a beginning.

**Anchorite.** For learning the different positions you cannot do better than carefully study the second book of Papini's Violin School.

**J. M., Dingwall.** Messrs. Cramer.

**L. D., Glasgow.** The best easy arrangements of the overtures you mention are contained in the Edition Peters and Augener's edition. Undank (storch) is not known to us.

**L. M., Manchester.** The Hambourg Conservatoire is undoubtedly an excellent school. If we read the composer's name correctly (it is not very clear) as Couperin, we cannot give you a list of his violin pieces as he did not compose any (there may be some arrangements). His famous Clavecin pieces, revised by Brahms and Chrysander, are published in Augener's edition.



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Wanted. Grove's Dictionary of Music. For sale, Sivori violin, bow, etc., £3. Apply, R. Herbert, 98, High Street, Slough, Bucks.

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'Cello, bow and bag, and two violins, complete, £5 15s. C. P. Oblath, 72, Narford Road, Clapton, London.

For Sale.—Violin, Loder's Tutor, and case £2. Good condition. A. Weale, 45, Hare Lane, Farncombe, Godalming, Surrey.

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To 'Cellists.—For sale, Italian 'Cello by Lorenzo Carcassi, date 1750, splendid specimen, handsome appearance, and tone of lovely quality. Superb instrument for soloist. Price £35, with powerful wooden case. Johnson, 2, Gordon Street, Northampton.

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